

ORPHEUS BRITANNICUS.

A
COLLECTION
OF
Choice SONGS
FOR
One, Two, and Three Voices
with a *THROUGH BASS*
FOR THE
HARPSICORD
COMPOS'D
By M^r Henry Purcell.

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ORPHEUS BRITANNICUS.

A Song in the Rival-Sisters.

W. Dunlin

CELIA Has a Thousand, Thousand, Thou - land Charms, 'tis Heav'n 'tis
 Heav'n to lye with-in her Armes: while I stand gazing on her Face, some New, and
 some Resistless Grace, fills with fresh Magick all the place: While I stand gazing on her
 Face, some New, and some Re-fist-less Grace, fills with fresh Magick a -

ll the place: * 6 4 5 But while the Nymph I thus a - 6 - * -
 dore. but while the Nymph I thus. I thus a-dore, I shou'd my wretched, wretched, wretched
 Fate deplore; for oh! MIRTELLO. oh! MIRTELLO. have a care, have a care, her sweetnes's
 6 is a-bove compare; but then she's false. She's false, but then she's false. She's false as
 well as Fair, have a care, have a care, have a care MIRTELLO. have a care MIRTELLO have a -
 care, have a care, have a care, have a care.

A Song in Tyrannick Love, or the Royal Martyr.

Handwritten musical score for a solo voice and piano, featuring six staves of music with corresponding lyrics. The music is in common time, with a key signature of one flat. The score includes dynamic markings, fingerings, and a tempo of 'Moderato'.

Lyrics:

- 1. AH! how Sweet. ah! how Sweet, how Sweet it is to Love. Ah! ah!
- 2. ah how gay is young de - - fire: And what plea - sing pain and what
- 3. plea - sing pain we prove, when first, when first we feel a Lovers fire; Pains of
- 4. Love are 6 fweeter far, then all, all, all, all, all, all other pleasures are,
- 5. pains of Love are: fweet-ter far, then all, all, all, all, all other plea -
- 6. fures are Sigh's that are fram Lovers blown,
Gentle move and heave the heart,
Ev'n the tears they shed alone,
Like trickling balm will cure Smart,
Lovers when they loose their breath,
Bleed away an easy death

A Song on M^rs Bracegirdle's Singing (I Burn &c.) In the 2^d Part of
DON QUIXOTE

Whilst I with Grief did on you look Whilst I with Grief did on you look When Love had
tur n'd your Brain from you I I the Con-ta-gion
took from you I I the Con-ta-gion took and for you for you Bor
e the pain for you for you Bor e the Pain MAR.
CEL-LA then your Lo-ver Prize and be not be not be not too Se-vere use well
use well the Con-quest of your Eyes for Pride Pride
Pride has Cost you Dear AM BRO-SIO Treats your Flames with Scorn and rack
s your ten-der Mind withdraw your Smiles withdraw your Smiles and Frowns re-
turn and Pay him Pay him Pay him in his Kind and Pay him Pay him Pay him in his Kind.

A SONG Set by⁴ M^r Henry Purcell.

IF Musick, if Musick be the foo- d of Love, sing on sing on,

sing on sing on, sing, si- ng on till I am fill'd with Jo- y, till I am fill'd with Joy for then my listning soul you mo- ve for then my listning soul you mo- ve you move to plea- sures that can never, never cloy, your Eyes, your Mean, your Tongue declare, that you are Mu- sick every where, your Eyes your Mean, your Tongue declare, that you are Mu- sick every where, Pleasures invade both Eye and Ear, pleasures invade both Eye and Ear, so fier- ce the transports are they, won- d' so fier- ce they'

transports are they wound, and all my Senses feasted are, and all my Senses feasted are tho' yet i
 Treat is only sound, tho' yet the Treat is only sound, sound, sound, sound, sound,
 sound, is on-ly sound, sure, I must perish, I must, I must perish by your Charms,
 unless you sa- 89 ve me, in your Armes.

for the

FLUTE

A SONG Set by M^r. Henry Purcell.

I Look'd, I looked, and saw within the Book of Fate, where many Days did lowr. wⁿ

lo, when to one happy, happy Hour leapt up leapt up and smil'd leapt up and smi -

- ld to save thy sin - king state. A D^{ay} shall come when in thy pow'r thy

cruell foes shall be, Day shall come when in thy pow'r thy cruell foes shall be, then shall the

Land be free, and thou in Peace, and thou in Pea - ce shalt Reign, but take, Oh

oh - - - take that opportunity, which once refus'd, will never, never, never come again, will

never, never, never, never, never, never come again.

for the FLUTE

A SONG in the Play call'd Oranzebe Set to Musick by M^r Hen^r Purcell,
Sung by M^rs Alyff.

I see, I see she flyes me, she flyes me, I see, I see she flyes me,
she flyes me, flyes - - - me, she flyes me every where, she flyes me
every where, her eyes, her eyes her scorn, her scorn discover, but what's her scorn, but
what's her scorn or my dispair, since tis my fate, tis, tis my fate, since tis, tis my fate,
since tis my fate to love her, since tis my fate to love her, Were she but
kind, kind, were she but kind, kind whom I - - a dore, I might live long - -

er but not love - her more were she but kind kind were she
 but kind kind whom I a dore I might live long - er live long -
 er but not love - her more

for the FLUTE

22 A two Part Song in King Arthur by M. Purcell

Two Daughters of this A-ged Stream are we
 Two Daughters of this A-ged Stream are we
 Two Daughters of this A-ged Stream are we and both our Sea green
 A ged Stream are we two Daughters of this Aged Stream are we and both our
 Locks have Comb'd and both our Sea green Locks have Comb'd have Comb'd for Yee come come
 Sea green Locks have Comb'd and Yee and both our Sea green Locks have Comb'd for Yee
 Come come Bathe with us an Hour or two come come come come Naked in for we are so what Danger
 Come come Bathe with us an Hour or two come come come come Naked in for we are so what
 what Dan ger from a Na ked Foe Come come Bath with us come come Bath and
 Danger fro m a Na ked Foe come come Come come Bath with us come come Bath and
 share what Plea fures in the Floods ap pear we'll beat the Waters till they
 share what Pleaf fures in the Floods ap pear we'll beat the Waters till they Bound

bound we'll beat the Waters till they bound and Cir... cle round and
we'll beat the Waters till they bound and Cir... cle round and
and cir... cle round and cir... cle round
cir... cle round and cir... cle round and cir... cle round.

A Song in Timon of Athens

The Ca... res the Ca... res of Lovers their al... lar...
mes their Sighs their Tears have Pow'r... full
Charms and if so sweet their Tor... ments is ye Gods ye Gods how
Ravishing ye Gods how Ravishing how Ravishing the Elfs so soft so
gentle so soft so gentle is their Pain tis ev'n a plea...
sure to Complain

A two part Song⁽¹¹⁾ in Episome Wells

Leave leave these useleſs Arts leave leave these use leſs Arts in Loving ſeeming

Leave leave these useleſs Arts leave leave these use leſs Arts in Loving

an - ger and diſ - dain
feeming an - ger and diſ - dain

Trust trust to Nature Gent - ly gent - ly gent - ly mo - ving Nature never never
Trust trust to Nature Gent - ly gent - ly gent - ly mo - ving Na - ture

never never never never never never ne - ver Pleads in vain nothing nothing
never never never never never never ne - ver ne - ver Pleads in vain nothing nothing

guides a Lovers Paſſion no thing guides a Lovers Paſſion like like the Fair ones In - cli -
guides a Lovers Paſſion no thing guides a Lovers Paſſion like like the Fair ones In - cli -

nation like the Fair ones In - cli - na - tion
nation like the Fair ones In - cli - na - tion

Two part¹² Song

Love thou art best Love thou art best Love thou art best of Humane Joys our
 Love thou art best Love thou art best of Humane Joys

Chiefest chiefest Chiefest Hap... pi... ness be... low all all
 our chiefest chiefest Hap... pi... ness be... low all all all o... ther

all other Pleasures all all o... ther all o... ther Pleasures are but Toys all all all all are but
 Pleasures all all o... ther Pleasure all all o... ther Pleasures are but Toys all all all all are but

Toys Musick without that is but Noi...
 Toys Musick with out that is but Noi...

fe And Beauty Beauty but an emp... ty show but
 fe And Beauty Beauty and Beauty Beauty but an emp... ty show but an

an emp... ty show Heaven who knew best what Men cou'd mo... ve cou'd
 emp... ty show Heaven who knew best what Men cou'd mo... ve cou'd

move and raise his thoughts and raise his thoughts a - bove the Brute said

move and raise his thoughts and raise his thoughts a - bove the Brute said

let him let him be said let him let him be and let him Love.

let him let him be said let him let him be and let him Love That

That that that that a lone that that a lone must his

that that that a lone that a lone that that a lone must his

Soul im prove How e'er PHI - LO - SOPHERS dis - pute that that

Soul im prove How e'er PHI - LO - SOPHERS dis - pute that that

that that a lone that a lone that a lone must his Soul im prove How

that that a lone that a lone that a lone must his Soul im prove How

ere PHI - LO SOPHERS dis - pute

ere PHI - LO SOPHERS dis - pute

14
A two part Song

Though my Mistress be Fair yet froward yet froward she's too then hang the dull Soul then
 Though my Mistress be Fair yet froward she's too then hang the dull Soul then

hang the dull Soul that will offer will offer to Woo but 'tis Wine brave Wine 'tis Li-quor 'tis
 Soul then hang the dull Soul that will offer to Woo but 'tis Wine brave Wine 'tis
 6 43

Liquor good Liquor that's much more Sublime much brisker and Quicker much much much
 Liquor good Liquor that's much more Sublime much brisker and Quicker much much much
 4# 6 6 6# # 6#

brisker and quicker it in Sparkles smiles on me tho the frown up on me Then with
 brisker and quicker it in Sparkles smiles on me tho the frown up on me Then with
 43# 6 6.

Laugh - - - - ing and Quaffing I le Time and Age be guile owe my
 Laugh - - - - ing and Quaffing I le Time and Age be - guile owe my
 6 6 6 6 6 6 #

Pimples and Wrinkles owe my Pimples and Wrinkles to my Drink and a Smile.
 Pimples and Wrinkles owe my Pimples and Wrinkles to my Drink and a Smile.
 # 43 7 (14)

Come fill up come fill up my Glafs and A - pox on her Face may it never want
 Come fill up my Glafs come fill up my Glafs and A - pox on her Face may it
 Scars and Scratches may it never want Scars and Scratches Wash Paint and Patches:
 never may it ne-ver want Scars want Scars and Scratches Wash Paict and Patches:
 Give me all my Drink ing Maga...zine I'le Blo...w
 Give me all my Drink ing Maga...zine, Give me all I'le Blo...w
 up the Scornful Quean give me Bottles and Jugs and Glasses and Mugs I'le hug 'em and
 up the Scornful Quean give me Bottles and Jugs and Glasses and Mugs I'le
 tug 'em I'le hug 'em and tug 'em and Court 'em much more than e're I did the Pee
 hug 'em I'le hug 'em and tug 'em and Court 'em much more than e're I did the Pee
 vih Girl before than e're I did than e're I did the Pee vih Girl before.
 vih Girl before than e're I did the Pee vih Girl before.

A two Part Song

When TEUCER from his Father fled and from the shore of SALAMINE when TEUCER from his Fa - ther

When TEU-CER From his Fa-ther fled and from the shore and from the shore of SA - LA -

fled and from the shore of SA - LAMINE and from the shore of SALAMINE with a Poplar Wreath he

- MINE when TEUCER from his Fa-ther fled and from the shore of SALA - MINE with a Poplar

crow'd his Head that glow'd with the Warmth of Ge - ne - rous Wine and thus to his

Wreath he crownd his Head that glow'd with the Warmth of generous Wine and thus to his droo -

droo - ping Friends he said and thus to his droo - ping Friends he said Clear up ay

- ping Friends he said and thus to his droo - ping Friends he said *

Heart clear up my Hearts your Anchors weigh the Fate our Native Soil de - bar

Clear up my Heart clear up my Hearts Anchors weigh the Fate our Native Soil de - bar.

Chance is a better better Father far Chance is a better better Father far and a

* Chance is a better better Father far Chance is a better better Father

bet - ter Country a - bet - ter better Country is the Sea Then clear up my Hearts

* far and a bet - ter Country a better Country is the Sea Then clear up my

then clear up my Hearts y Anchors Weigh Come Plo . . . w my Mates come Plo . . .
 Hearts then clear up my Hearts y Anchors Weigh Come Plo . . . w my Mates come Plo . . .

my Mates the watry watry way and fear not and fear not fear not un - der my Command
 my Mates the watry watry way and fear not and fear not fear not un - der my Command

we that have known have known the Worst we that have known the Worst at Land with the Morrows Dawn with the
 we that have known have known the Worst we that have known the Worst at Land with the Morrows

Morrows Dawn well An - chor weigh Let us drink and drown our Cares a . . .
 Dawn with the Morrows Dawn will An - chor weigh Let us drink and drown our

wa - - - - y let us drink and drown our Cares a - way and drown our Cares and
 Cares let us drink and drown our Cares a - way let us drink let us drink let us drink let us drink let us

drown our Cares let us drink let us drink let us drink let us drink and drown and drownd. our
 drink let us drink and drown and drown our Cares a - way let us drink and drown and drown . our

Cares a - way let us drink and drown and drown our Cares a - way
 Cares a - way let us drink and drown and drown our Cares a - way

For Love ev'ry Creature is Form'd for
 For Love ev'ry Creature is Form'd by his Nature for Love ev'ry Creature is

Love ev'ry Creature for Love ev'ry Creature is form'd by his Nature: No
 form'd for Love ev'ry Creature is form'd is form'd by his Nature:

Joy es are a bove the Plea
 No no no no Joys are a bove the Plea

... fures of Love no Joys are a bove the Pleasures of Love no Joy
 ... fures of Love no Joys are a bove the Pleasures of Love no no no no

es are a bove no no no no no Joys are above no no no no no no
 no no no no Joy es are a bove no no no no no no

43#

Joys are above the Pleasures the Pleasures the Pleasures of Love.
 Joys are above the Pleasures the Pleasures the Pleasures of Love.

(19) The Conjurors Song in the Third Act of the Indian Queen.

You twice ten hundred De-i-ties, to whom, to whom we daily Sacrifice, Ye pow'rs, ye
powers that dwell with Fates below, and see what Men are doom'd to doe, where Elements in
dif- cord dwell, thou God of sleep a-ri-se and tell, tell
great ZEMPOALLA, what strange, strange Fate must on her dif- - mall, dif - mall Vi-sion wait.
by the Croaking of the TOAD, in their Caves that make a -
- bode, by the Croaking of the TOAD, in their Caves that make a -
- bode, Earthy Dun, Earthy Dun that pa -
- nts for breath, with her swe - ll'd sides full, full, fu - ll of
death. by the Crested ADDERS. Pride. by the Crested ADDERS.

(20)

Pride, that a-long the Cliffs doe gli - - - - - de. by thy

Visage, by thy Visage feir - - - - - ce and black. by thy Deaths Head on thy

back. by thy twif - - - - - ted SERPENTS plac'd. for a

Girdle rou - - - - - nd thy Wast. by the Heart of Gold that deck thy

Breast. thy Shoulders and thy Neck. from thy Sleeping Mansion rise and open, and

open thy un will-ing Eyes. While bubbling Springs their Musick keep, while

bubbling Springs their Musick keep, that use to Lull thee, use to Lull thee, Lull thee in thy

Sleep. that use to Lull thee, Lull thee, Lull thee, use to

Lull thee Lull thee in thy Sleep.

A Song with Hautboys

A Symphonie for HAUTBOYS

A handwritten musical score for 'A Song with Hautboys' featuring six staves of music. The score is in common time and includes lyrics in the vocal parts. The vocal parts are labeled 'Hautboy' and 'Hautboys'.

Lyrics:

- Seek not to know what
- must not what must not must not be Reveal'd
- Jo...s only flo...w where
- Fate is most Con ceal'd too Bu...fy Man too busy Man woud find his for...rows
- more if future Fortunes he shoud know be...fore For by that knowledge for by that knowledge
- of his Destiny he woud not live at all but al...ways Dye;

Enquire not y who who shall from Bonds be free who 'tis shall wear a Crown or who shall Bleed shall
 Bleed. All all must submit all must submit to their appain ted Doom

Fate and Misfortune will too too quick quick ly Come. Let me no more no more no
 more with Power full Charms be prest I am forbid by Fate I

am forbid by Fate to tell to tell the rest Let me no more no more no
 more with power full Charms be prest I am forbid by

Fate I am forbid by Fate to tell to tell the rest

A Verse for 3 Voices in 2nd Part of Don Quixote.

Why then why then will Mortals dare to urge a

Why then why then will Mortals dare to urge a Fate to urge a Fate.

Art all can doe all all can doe Why then why then will Mortals dare to urge a Fate to urge a

Fate to urge a Fate why then why then will Mortals dare to urge a Fate to urge a Fate

to urge a Fate to urge a Fate why then why then will Mortals dare to urge a Fate

Fate to urge a Fate to urge a Fate why then why then will Mortals dare to urge a

to urge a Fate to urge a Fate and Ju - stice so fe - - - were

to urge a Fate and Ju - stice so fe - - - were

Fate to urge a Fate and Justice so fe - - - were

A Song in the Propheteſſ⁽²⁴⁾

flow

For 2 Flutes

Verſe

CHARON the peacefull Shade invites CHARON the

peacefull Shade the peace full Shade in - vites he ha - ftes to waſt him o're the

ha - ftes to waſt him o're give him all give him all all all necessary

Rites give him all give him all necessary Rites to lan - d him on the ſhore

(25)

A Dialogue in the Prophets Set by M^r Hen: Purcell

Tell me why, tell me why my char - - ming fair, tell me why, tell me

why you thus deny me: can dispair, can dispair, or these sighs & looks of care,

make Corinna ever fl - - - y me, ever fly me, tell me why

tell me why my char - - ming fair, tell me why you thus deny me: Oh Mirtill - lo

you're above me, I respect but dare not love ye, She who hears inclines to sin, who parlies

half gives up the town, & ravenous love soon enters, in when once the out works

beaten down: then my sighs & tears won't move ye, no, no, no, no, no Mirtillo

you're above me, I respect but dare not love ye: no, no, no, no, no Mirtillo

you're above me, I respect but dare not love ye, I respect but dare not

love ye: Cou'd this lovely charming Maid, think Mir = tillō 76 woud deceive her, goud Co-
 = rinna be afraid, She by him shoud be betray'd, no, no, no, no, too well too well I love her,
 therefore cannot be above her, oh, oh, oh, 3* let love nth love be puid: my heart my
 life, my heart my life, my all I give her, let me now, now, now, let me now, now, now, ah
 now, now, now receive her. Oh how gladly we beleive, when the heart is too, too, willing, can
 look that face deceive, can he take delight in killing; ah I dye, ah I dye, I
 dye if you deceive me, yet I will, I will, yet I will, I will, I will beleive ye, ah I
 dye, ah I dye if you 43* deceive me, yet I will, I will, yet, yet I will, I
 will, yet, yet I will, I will beleive ye.

(27)
CHORUS

Oh how gladly we believe, when the heart is too, too willing: can that

Oh how gladly we believe, when the heart is too, too, willing: can that

look that face deceive, can he take delight in killing: ah I dye, ah I

look that face deceive, can he take delight in killing: ah I dye.

dye, I dye if you deceive me, yet I will, I will, yet I will, I will believe ye

ah I dye if you deceive me, yet I will, I will, I will believe ye

ah I dye, ah I dye if you deceive me, yet I will, I will, yet,

ah I dye, I dye if you deceive me, yet I will, I

yet I will, I will, yet, yet I will, I will believe ye.

will, yet, yet I will, I will, yet I will, I will believe ye.

A Dialogue in King Arthur⁽²⁸⁾

You say tis Love creates the pain of which so sad ly you complain and yet woud fain engage my

Heart in that un-easy cruel cruel part but how alas alas think you that I can bear

the Wounds of which you die, how alas! how alas! think you that I can bear the wounds of

Tis not my Passion makes my care but your Indifference gives despair the In - fly

Sun, the lusty Sun be-gets no Spring till gen-tle Show'rs till Gen-tle show'rs assistance bring so

Love that scorches and destroys till kind-ness Aids till kind-ness Aids can cause no Joy Love has a Thousand

Thousand thousand thousand way to Please Love has a thousand thousand thousand thousand ways to

Please but more more more more more more more to rob us of our ease but more more more more more

more . . . to rob us of our ease for waking nights and carefull days from hours of Plea .

But absence soon or Jealous fears o're flows the Joy o're flows the

flame she checks the flame but cannot but cannot but cannot but cannot cannot quench the Fire. Fire.

A Song in the Double Dealer

Cin this frown when ere I Woe her yet she's vex'd shes vex'd if I give o - ver much much she fears I should I should

doe her but much more but much more much more to lose her Lover thus thus indoubting

she re-fuses and not winning and not winning thus thus thus she looses And not winning and not winning thus

thus thus thus thus thus the looses

Prethee Cinthia look behind you

Prethee Cinthis look behind you Age and Wrinkles Age and Wrinkles will o'retake you then then too late too late

fake von

Think think oh think think think oh think oh sad Condition

to be past yet with yet with frustration to be past be past yet with .

A Song in the ⁽³²⁾ third Act of the Prophets

WHEN first I saw the Bright AURELLA'S Eyes, when first I saw the Bright AURELLA'S Eyes, a sudden trembling did my Limbs surprize, in every Vain, in every Vain I felt a tingling, tingling smart, and a cold faintness and a cold faintness all a round my Heart, all a round my Heart, But oh! oh! oh! oh! the piercing piercing piercing joy, but oh! oh! oh! oh! the pleasing pleasing pain, and oh! and oh! oh! oh! may both ten thousand stand Years Ten Thousand Years remain Ten Thousand Years remain, Land Years remain Ten Thousand Years remain.

Dear pretty youth. A SONG in the TEMPEST Set by M^r. H. Purcell.

Dear Dear pretty pretty pretty youth Dear pretty pretty pretty
 youth unvail unvail those eyes unvail unvail those eyes How can you can you sleep; how
 can you can you sleep how can you can you sleep when I when I am by when I when I am by
 were I with you all night to be methinks I cou'd methinks I cou'd I cou'd from sleep be
 free: methinks I cou'dmethinks I cou'd from sleep I cou'd from sleep be free
 very slow Quick
 Alas A liss my Dear your cold cold as stone you must no longer no no Longer no no
 Longer no no Longer Longer lye a lone. But be with me my Dear my Dear Dear
 Dear: But be with me my Dear and I in each arms and I in each arms will hugg you hugg you
 close: will hugg you hugg you close hugg you close and keep you warm: will hugg you hugg you
 close: will hugg you hugg you close hugg you close and keep you warme.

A SONG in King Arthur. Set by Mr. H: Purcell. ⁽³⁴⁾

Fairest Isle of Isles Ex - cel - ling, Seat of Plea - sures and of Loves;

Venus here will chuse her Dwelling, and for - sake her Cy - prian Groves. Cu - pid

from his Fav'rite Nation, Care and En - vy will Remove. Jeal - ou - sie, that poy - sons

Passion, and De - spair that dies for Love.

2

Gentle Murmurs, Sweet Complaining,
 Sighs that blow the Fire of Love;
 Soft Repulses, kind Disdaining,
 Shall be all the Pains you prove.
 Every Swain Shall pay his Duty,
 Gratefull every Nymph shall prove;
 And as these Excell in Beauty,
 Those shall be Renownd for Love.

for the

 FLUTE

Oh lead me. A SONG in BONDICA (35) Set by Mr Henry Purcell.

Oh lead me, lead me to some peace - full Gloom, where none but sighing none but sighing, sighing soever come; where the shrill, the shrill Trumpets never sound, never, never sound, but one eternal tush, one eternal tush goes round.

There let me sooth my pleasing pain, there let me sooth my leaving pain, and never, never think of War, never, never think of War, never, never think of War, never, never, never, never, never, never, never, never think of War again; What glory, what glory, what glory, what glory can I ever have to conquer, to conquer yet be still a slave, what glory, what glory can a Lover have to conquer to conquer to conquer, yet be still, still a slave, yet yet be still, yet, yet be still, yet, yet be still, still a slave.

(36) A single Song

SWEETER then Ro - - ses, or cool, cool, cool, Ev'ning Breeze.

Swee - - ter then Ro - - ses, or cool, cool, cool, Ev'ning Breeze, on a war -

m Flowry shore, was the Dear, the dear, the dear, dear, de - - - ar Kiss. First tre -

- - m - bling, first tre - - mbling made me, made me free - - - - ze, made me freeze.

then shot like Fire, all, all, all, all o're, then shot like Fire, all, all, all, all, then shot like Fire, all, all o're.

What Magick his Victo -

rious, Love. what Magick has Victo -

rious Love, for all, all, all I touch, all, all, all.

all I touch or see, since that dear! Bif. I hourly, hourly prove, all, all, all, all is Love, all.

all, all, all, all, all is Love, all, all, all, all, all is Love, all, all, all, all is Love, is Love to me.

The musical score consists of ten staves of handwritten music. The vocal line (soprano) is in soprano clef, and the piano accompaniment is in basso clef. The music is in common time. The lyrics are written in a cursive hand, often appearing in pairs of lines above the staff. The first two staves contain the first two lines of lyrics. The third and fourth staves contain the third and fourth lines. The fifth and sixth staves contain the fifth and sixth lines. The seventh and eighth staves contain the seventh and eighth lines. The ninth and tenth staves contain the ninth and tenth lines. The piano accompaniment consists of eighth-note patterns in the basso clef staff.

A Song Sung by I Bowen. at the opening the Old Play-house. (37)

LUCINDA is Be-witching Fair, LUCINDA is Bewitch-ing Fair, all o're, a - - -

ll o're in ga - - - ging is her Air, all ore, all

o're, all o're in-ga- ging is her Air, all o're, all o're in - ga - ging is her

Air. In ev - ry Song LUCINDA, LUCINDA, LUCINDA's Fam'd, She is the Quee - - -

- n of Love proclaim'd, to all, to all She does, She does a Flame impart, ex - piring Victims.

expiring, ex - piring Victims feel her Dart Lu & c STREPHON for her has Love ex -

- - prest, PHILANDER sighs, sighs, sighs too with the rest, Wrack'd,

Wrack'd with Despair each one complains, un - - - mo - - - v'd, un - -

touch't. She all, She all, She all dis - dains Lu & c End with the first Strain from this S: mark.

The last Song the Author ^{left} Tell, it being in his Sicknes.

From Rosy Bows where Sleep's the God of Love. hither, hither ye little waiting Cupids.

fly. fl - - - y. fl - - - y. hither ye little waiting Cu - pids fly. teach me. teach me in

soft Me - lodious Songs. to move with ten - - der, ten - - - der Passion. my Heart's my

Heart's dar - ling Joy: Ah! let the Soul of Musick Tune my Voice. to Win dear Strophon, ah!

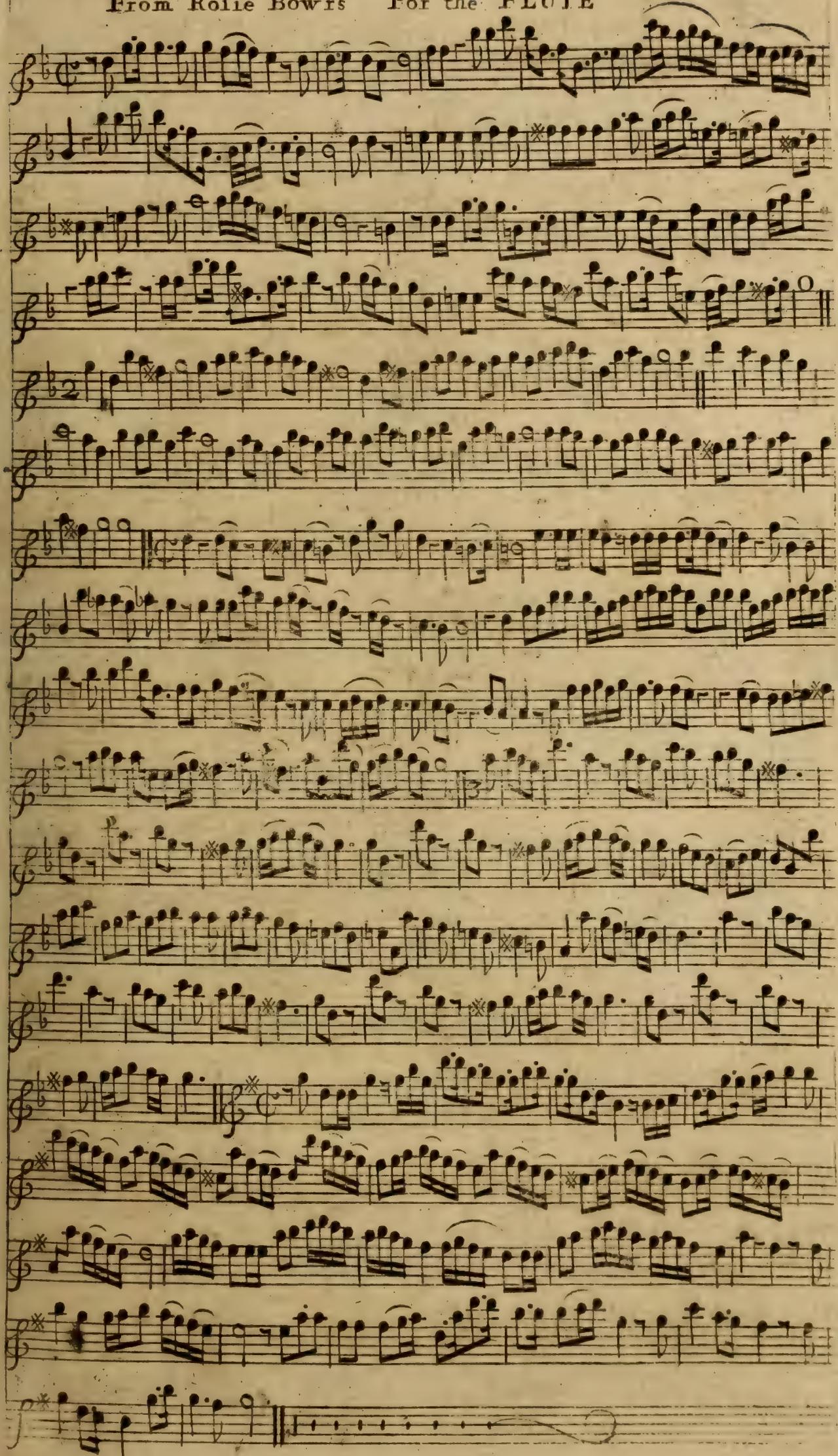
ah! let the Soul of Musick Tune my Voice to Win dear Strophon, dear, dear, dear

Strophon who my Soul enjoys. Or if more influencing is to be brisk and

airy, with a Step and a Bound, and a Frisk from the Ground, I will Trip like any Fairy.

As once on Ida Dancing, were three Celestial Bodies, with an Air, and a Face, and a

Shape and a Grace let me Charm like Beautys Goddess with an Air, and a Face, and a



A Song in Henry the Second's Song by Mrs Dyer

(43)
A SONG Sung before the late Queen Sett by M^r Henry Purcell.

Celebrate this Festival, Celebrate this Festival, Ge - bs - - - - bbs - - - - Lebrate this

Festival. Tis Sacred bid the Trum - - - - pets cease, tis Sacred bid the

Trum - - - - pet cease. Kindly treat Maria's Day, and your Homage twill repay.

Bequeathing Blessings on our Isle, the tedious Minutes to beguile, till Conquest, till Conquest

till Conquest to Maria's arms restore, Peace and her Hero, Peace and her Hero to depart,

no more no, no, more no, no, more no, no, more, Peace and her Hero, Peace and her

Hero to depart, no more no, no more no, no more.

For the FLUTE.

When Myra Sing - - - s, when Myra Sing - - -

When Myra Sing - - - s, when Myra Sing - - -

- - - s, we Seek th'Inchant - - - - - ing Sound, th'Inchant - - - - - ing

- - - s, we Seek th'Inchant - - - ing Sound, th'Inchant - - - - - 43# ing

Sound, and Bless y Notes, & bles y Notes, that do so sweetly, so sweetly, so sweetly wound, what Mu -

Sound, and Bless y Notes, & bles y Notes, y do so sweetly, so sweetly, so sweetly wound,

sick, what Mu - - - sick needs must dwell up on that Tongue, whose speech is Tunefull,

what Mu - - - sick needs must dwell up on that Tongue, whose speech is

whose speech is Tunefull, is tune - - - - full as another Song. Such Harmony, such

Tunefull, whose speech is tune - - - - full as another Song. Such Harmony

Wit such Harmony, such wit, such wit a Face so Fair, so many, so many pointed Arrows, who,

such wit, such Harmony, such wit a Face so Fair, so many, so many pointed Arrows, who,

Who can bear, the Slave that from her wit, or Beauty flies,
if she

Who can bear, the Slave that from her wit, or Beauty flies, if she but reach him but reach

but reach him but reach him with her Voice, if She but reach him with her voice, he

him with her voice, if she but reach him with her voice, he dies, he dies, he

dies, he dies, he dies he dies he dies, he dies, he dies, he Dies.

dies, he dies, he dies, he dies, he dies, he dies, he Dies.

very Slow

For the Flute

very Slow

78 To Arms and Britains strike home two SONGS in Bonduca
Set by M^r Henry Purcell . . . Within the Compass of the FLUTE.

The Last Song⁵¹ by Author Set before his Sickness

Love - by - lovely Al - lina Lov - ly Love - by illin . as

Come Col - me a shore to enter her just fair name Ten times more

6 6 6 #

Char - ming Ten times more Char

6 6

ming than be fore To her Im - mor

tal Fame Fame The Bel - gick

Lyon as his brave brave brave the Bel - gick Lyon as his brave brave brave this

6

Beauty this Beauty will re-live this Beauty this Beauty will re - live will will re - live for

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

nothing nothing nothing but a mean blind Slave can liv

6

e and let her griev e and let her grieve

6 6 # 6 4 6 6 6 5 4 b b 4 3 #

A Song for 2 Voices set to ⁵² Musik by Mr H. Purcell

A two part SONG Set by Mr Henry Purcell. (53)

LOST is my Qui_et for e_ver. lost is my Qui_et for e_ver. lost for e_ver for
 LOST is my Quiet for e_ver. e_ver. lost is my Quiet for e_ver for
 e_ver. lost. lost is my Quiet for ever, ever. Lost is Life's hap_pi_est part, lost, all
 e_ver. lost is my Quiet for ever, for ever, ever. lost is Life's hap_pi_est part. lost.
 all, all my ten_der Endeavours, to tou_t ch an in_sen_si_ble Heart,
 all, all my ten_der Endeavours, to tou_t ch an in_sen_si_ble Heart.
 But tho my De_spair, is past curing. but tho my De_spair my De_spair is past
 But tho my De_spair, is past curing but tho my De_spair is past

curing and much undeserv'd is my Fate I le show by a patient en- - - du - - - ring my Love
 curing and much undeserv'd is my Fate I le show by a patient en- - - du - - - ring my Love
 I le show by a patient en- - - du - - - ring my Love is un - - - mor'd is un - - - mor'd as her Hate
 my Love is un - - - mor'd I le show by a patient en- - - du - - - ring my Love is un - - - mor'd as her Hate
 for the FLUTE

A two Part SONG, the Words by W. Congreve. ⁽¹⁵⁵⁾

There ne'er ne'er was so wretched a Lover as I so wretched so wretched so wretched a

There ne'er ne'er was so wretched a

Lover as I there ne'er ne'er was so wretched a Lover as I

Lover as I so wretched so wretched so wretched a Lover as I whose hopes are for

whose hopes are for ever for ever for e-ver prevented I'me

ever for e-ver for e-ver for e-ver for e-ver prevented I'me neither at re -

nei-ther at re - ft when looks Coy nor when she looks kind looks

ft when looks Coy nor when she looks kind looks

kind looks kind nor when she looks kind am contented Her frowns give a pain her

kind looks kind nor when she looks kind am contented Her frowns give a

frowns give a pain a pa - in Time un - a ble to bear the thoughts of e'm

pain her frowns give a pain a pa - in Time un - a ble to bear the thoughts of e'm

set me a trem - bling they set me a
set me a trem - bling they set me a

trembling and her Smiles are a jo - y so
trembling and her Smiles are a jo - y so great so

great so great so great so great that I fear that I fear that I fear least they shou'd
great so great so great that I fear that I fear that I fear that I fear least they shou'd

be no more but dissembling lest they shou'd be no more but dissembling. Then prithee ^{Aminta} consent and be
be no more but dissembling lest they shou'd be no more but dissembling

Kind A pox of this troublesome troublesome Wooing ⁿ Prithee ^{Aminta} con -
A pox of this troublesome troublesome Wooing the Prithee ^{Aminta} consent be kind a pox of this troublesome

sent and be kind a pox of this troublesome troublesome Wooing ⁿ prithee ^{Aminta} consent and be kind a
troublesome Wooing ⁿ prithee ^{Aminta} consent and be kind a pox of this troublesome troublesome Wooing ti -

of this troublesome troublesome Woeing for I find I shall never be at peace in my Mind till once you and
 Prithee content and be kind for I find I shall ne'er be at peace in my Mind till once you and
 6 8 76 76 7

I have been doing been doing been doing been doing been doing till once you and I have been doing
 I have been doing been doing been doing been doing been doing till once you and I have been doing for
 6 6 6 6 6 6 6 7

for shame for shame let your Lover no lon- ger com- plain com plain complain of
 shame for shame let your Lover no lon- ger no lon- ger com- plain com-plain complain of
 65

u-sage that's hard hard hard of u-sage that's hard hard a-bove measure but since I have
 u-sage that's hard hard hard of u-sage that's hard hard a-bove measure but since I have
 7

carry'd have carry'd such loads of Love's pain now let me now let me now let me now
 carry'd have carry'd such loads of Love's pain now let me now let me now let me now
 6

let me take Toll now let me now let me now let me take Toll of the Pleasure
 let me take Toll now let me now let me take Toll of the Pleasure
 6 6 6

58 ANACREON'S Defeat.

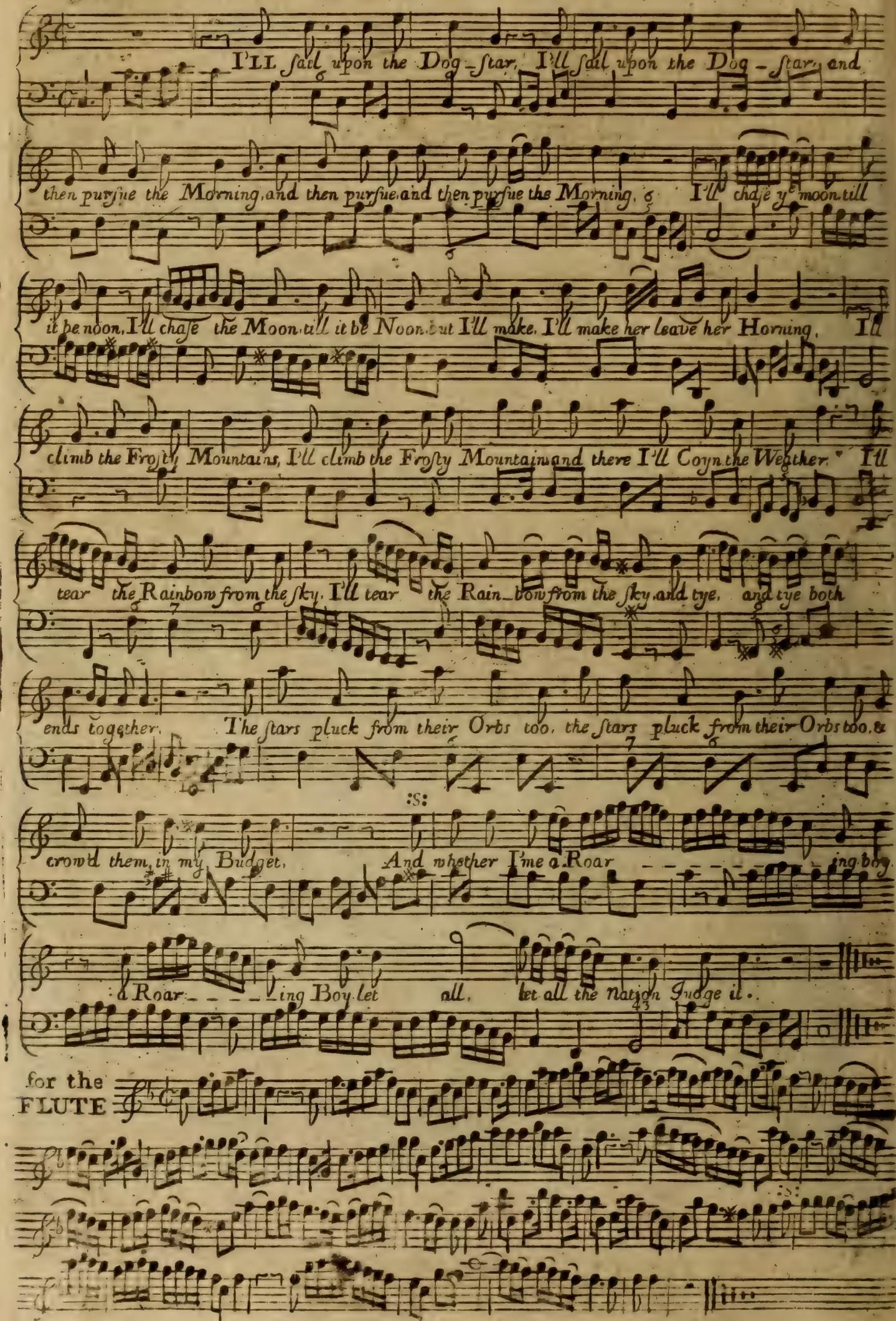
This is a handwritten musical score for a vocal piece. The music is arranged for a single voice and piano, featuring a treble clef and a bass clef. The score consists of eight staves of music, with lyrics written underneath the notes. The lyrics are as follows:

This Poet si - - - - - ns the TROJAN Wars, a - nother of the THEBAN Iarrs, in
rat - - - - - ling Numbers, in rat - - - - - ling Numbers, Verse that
da - - - - - res, This Poet Si - - - - - ns the TROJAN Wars, a - nother of -
the THEBAN Iarrs, in rat - - - - - ling Numbers, in
rat - - - - - ling Numbers, Verse that dares.
Whilst I in soft and hum - - - - - ble Verse, my own, my own Cap - ti - vi - ties re -
hears, whilst I in soft, in so - - - ft and hum - - - ble Verse, my ow - - - - -
Cap - ti - vi - ties rehearse; I sing my own Defeats, which are not the E -

The score includes various musical markings such as 76, 6, 6#, 43, and 776, and includes a piano-vocal staff with a bass clef and a treble clef.

events of Common War: I sing my own Defeats, which are not the Events of Common
 War, which are not the Events of Common War: Not Fleets at Sea have
 Vanquish'd me, nor Brigadeers, nor Cavalry, nor Ranks and Files, nor Ranks and Files of Infantry:
 nor Fleets at Sea have vanquish'd me, not Brigadeers, nor Cavalry, nor Ranks and
 Files, nor Ranks and Files of Infantry: No, no, no, no, no, no, no, no
 no, no, no, A-NACREON still defies, all, all you Artillery Companies; save
 those encamp'd in killing, killing Eyes, each Dart his Mistress shoots, he
 dyes each Dart his Mistress shoots the dyes.

A SONG in the Fools Preferment⁽⁶⁰⁾ Set by M^r Henry Purcell.



I'll sail upon the Dog-star, I'll sail upon the Dog-star, and then pursue the Morning, and then pursue, and then pursue the Morning, & I'll chase y' moon till it be noon, I'll chase the Moon till it be Noon, but I'll make, I'll make her leave her Hornin', I'll climb the Frosty Mountains, I'll climb the Frosty Mountains and there I'll Coyn the Weather, I'll tear the Rainbow from the sky, I'll tear the Rain-bow from the sky, and tye, and tye both ends together, The stars pluck from their Orbs too, the stars pluck from their Orbs too, & crowd them in my Budget, And whether I'm a Roar - ing boy, a Roar - ing Boy, let all, let all the nation Judge it, for the FLUTE

Fair Cloe my breast so A : larms from her pow'r I no refuge can

Fair Cloe my breast so a larms from her pow'r from her pow'r I no refuge can

find if a nother I take to my Arms yet my Cloe yet my Cloe is then in my mind

find if a nother I take to my arms yet my Cloe is then in my mind

unblest with the Joy still a pleasure I want still a pleasure I want which none but

unblest with the Joy still a pleasure I want which none but

my Cloe my Cloe can grant let Cloe but smile I grow ga - - - -

my Cloe my Cloe can grant let Cloe but smile I grow ga 3 3 3 3

and I feel my heart Spring with delight on Cloe I coud gaze all the

and I feel my heart Spring with delight on Cloe I coud gaze all the

day all all the day all all all the day all all the day on Cloe I coud gaze all the

day all all all day all all all the day all all all day on Cloe I coud gaze all the

day and Cloe do wish for and Cloe do wish for and Cloe do wish for each
 day and Cloe do wish for and Cloe do wish for and Cloe do wish for each

Night oh oh did Cloe oh oh did
 Night oh oh did Cloe oh oh did

Cloe but know how I love and the pleasure of loving a gain my
 Cloe but know how I love and the pleasure of loving a gain my passion her

passion her favours woud move my passion her favour woud move
 favours woud move my passion her favour woud move

& in prudence She'd pitty my pain good Nature and Intrest Show'd
 & in prudence She'd pitty my pain good Nature and Intrest Show'd

both make her kind for the Joy She might give and the Joy She might find
 both make her kind for the Joy She might give and the Joy She might find

Bess of Bedlam Set⁽⁶³⁾ by Mr Henry Purcell

From silent Shads and the Elizium Groves, where sad departed Spirits with their Loves from Chrystall
streams, and from that Country where Jove Crowns y^g Feilds with Flowers, all y^g year poor Senceless Bess cloath'd
in her Rags, and folly is come to cure her Lovesick Melancholly, Bright Cinthia keyt her Revels late while Mab y^g Fairy
Queen did Dance, and Oberon did sit in Sluite when Mars at Venus on his Lance in yonder Cowslip lies my Dear ex
tomb'd, in liquid Genome of Dew each day I'll water it with a Tear its fading Blossom to re new, For since my
Love is dead and all my Toys are gone, poor Bess, for his sake a Garland will make, my Musick shall be a Groan,
I'll lay me down and dye within some hollow Tree, y^g Raven and Cat, the Owle and Bat shall war - ble forth
my Ele - gy, did you not see my Love as he past by you, his two flaming Eyes if he come nigh you they will scorch up your
Hearts, Ladys beware ye left he shou'd dart a glance that may enflame ye, Hark, hark I hear old Chaton bowl, his

Boat he will no longer stay the furies lash their Whips and call, come, come a ready come, come away poor Bess will return to the place
 whence she came, since the world is so mad, she can hope for no cure for loves grownna Bubble, a shadow a name which fools do ad
 mire, & wise men en- dure cold & Hungry am I grown, Am brosia will I feed upon drink Nectar still and Sing, who is content does
 all sorrow prevent & Bess in her Straw whilst free from y law, in her thoughts is as great, great as a King.

For the Flute

80 Sing all ye Muses A SONG Set by ⁽⁶⁵⁾ Mr Henr^t Purcell, The Words by Mr Durfey.

2 Sing, Sin gall ye Muses, Sin I, Sing, sing, your Lutes strike, strike,
Sing Sin gall ye Mu - ses, sing, your Lutes strike,
Strike a - round, d, your Lutes strike a - round,
strike, strike a - round
When a Soldier's the sto - ry, when a Soldier's the sto - ry what Tongue can want sound, when a Soldier's the
When a Soldier's the sto - ry, when a Soldier's the sto - ry what Tongue can want sound, when a Soldier's the
Story what Tongue can want sound, who Danger disdains, who Danger disdains, you - ands, wounds, wounds
Story what Tongue can want sound, who Danger disdains, who Danger disdains, you - ands, wounds, wounds
Bruises and Pains, when the Honour of Fighting is all that he gains, Rich Profit comes easy, comes ea - sy, ea - sy in
Bruises and Pains, when the Honour of Fighting is all that he gains, Rich Profit comes ea - sy, ea - sy in
Citi - es of Store, but the Gold is earn'd hard, where the Cannons do Ro - - - - - ar, but the
Citi - es of Store, but the Gold is earn'd hard, where the Cannons do

Gold is earn'd hard where the Cannons do Roar, Yet see how they run, how they run, how they run.

Roar, do Roar, Yet see how they run, how they

run at the Storming, the Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' run at the Storming, the Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro'

Fire to take the Half Moon, thro' Blood and thro' Fire to take the Half Moon, they Sca - - -

Fire to take the Half Moon, thro' Blood and thro' Fire to take the Half Moon,

le the high Wall, they Sca - - - - - le the high Wall whence they see

they Sca - - - - - le the high Wall, the high Wall whence they see

others fall, fall, fall, fall, fall whence they see others fall, their Hearts precious

others fall, fall, fall, fall, fall whence they see others fall, their Hearts precious

Darling, bright Glo - - - - - ry, bright Glo - - - - - ry pur - sing, tho

Darling, bright Glo - - - - - ry, bright Glo - - - - - ry pur - sing, tho

Slow

Death's un-der Foot, and the Mine is just blowing,

It springs, it springs,

Deaths under Foot, and the Mine is just blowing,

Up they

it springs, it springs up they Fl-y they Fl-y, yet

Fl-y, it springs, it springs, it springs, it springs up they Fl-

more, more, more, more, yet more will sup-ply, as Bridegrooms to Marry they

yet more, more, more, yet more will sup-ply as Bridegrooms to Marry they

has-ten to Dye, they hasten to die, till Fate claps, claps, claps her

has-ten, they hasten to die, till Fate claps, claps, claps her

Wings, till Fate claps, claps, claps her Wings, and the glad Tydings brings of the Breach being

Wings, till Fate claps, claps, claps her Wings, and the glad Tydings brings of the Breach being

Enter'd, and then, then, then, then, then, then, then they'r all Kings, then happy's She whose

Enter'd, and then, then, then, then, then, then they'r all Kings,

Face can win, then hap-pys She whose Face can win, can win a Soldier's Grace, they Range a
 happy's She, then hap-pys She whose Face can win, can win, a Soldier's Grace, they Range a
 bout in State, they Range about in State like Gods, like Gods dis-posing Fate no Luxury, in
 bout in State, they Range about in State like Gods, like Gods dis-posing Fate on Luxury, in
 Peace nor Pleasure in ex-cess can par ral lel the Goys can par ral lel the
 Peace nor Pleasure in ex-cess can par ral lel the Goys, can par ral lel the
 Goys the Mar-tiall Martiall He-ro Crown when flush'd with Ra-
 Goys the Mar-tiall He-ro Crown when flush'd, with
 Ra- ge and forc'd by want forc'd by want he Stor-
 Ra- ge and forc'd by want he Stor- ms he
 ms a wealthy Town
 Stor- ms a wealthy Town

74 A DIALOGUE in Tyrannick Love or⁶⁹ Royal Martyr

A musical score for 'Let Us Go' featuring two staves. The top staff is in common time and consists of two measures of vocal line with lyrics: 'go, let us go let us go let us go to receive the care of lon - - ging Lovers in de - spair . let us'. The bottom staff is in common time and consists of two measures of piano accompaniment, starting with a bass line and transitioning to a treble line. Measure 2 includes a key signature change to A major (two sharps) and a time signature change to 6/8.

Merry merry merry we sayle from the East half Tipp'd at the Rainbow Feast in the bright
Merry merry merry we sayle from the East half Tipp'd at the Rainbow Feast

A musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part features a melodic line with eighth and sixteenth notes, accompanied by a basso continuo line. The Alto part provides harmonic support with sustained notes and eighth-note chords. The Bass part is a simple harmonic foundation. The lyrics are integrated into the music, with the first line 'Moonshine whilst the Winds whistle' appearing in the Soprano part, followed by a vocalization 'tivv, tivv, tivv, tivv, tivv, tivv, tivv,' and the final line 'in the bright Moonshine whilst the Winds whistle loud tivv, tivv, tivv, tivv, tivv, tivv, tivv,' appearing in the Alto part.

racking a-long in a dawny white Cloud, and left our leap from the Sky shoud prove too Far,
 racking a-long in a dawny white Cloud,
 and least our leap

and least our leap from the Sky shoud prove too Far, we'll fli - de, we'll
 from the Sky shoud prove too Far, and least our leap from the Sky shou'd prove too far, we'll fli - de, we'll

slide on the back of a new falling Starr and drop, drop, drop, from a bove in a gelly a
 slide on the back of a new falling Starr, and drop, drop, drop, from a bove in a gelly a

gel-ly, a gel-ly, of Love, and drop, drop, drop, from a bove, in a gelly, a gelly, a gel-ly of
 gelly, a gel-ly, of Love, and drop, drop, drop, from a bove, in a gelly, a gelly, a gel-ly of

Love.
 Love, But now the Sun's down, and the Element's Red, the Spirits of Fire against us make Head, they

muster, the muster they muster like Gnats in the Air, alas I must leave thee my Fair, and to my light

76

77

Oh stay! oh stay! oh stay!
 Horsemen repair. Alas I must leave thee alas I must leave thee alas a
 stay stay oh stay stay stay For you need not to fear 'em you need not to
 alas I must leave thee must leave thee my Fair
 fear 'em to Night the Wind is for us and blo - ws full in their flight and o're the wide
 Ocean we figh - t. like leaves in the Autumn our Foes will fall
 down and hiss in the water and hiss in the Water and down But their Men lie securely in
 trench'd in a Cloud and a Trumpeter Hornet a Trumpeter Hornet to Battle to Bat
 tie sounds loud - no mortals y spy how we Tilt in the Sky with wonder will gaze and

CHORUS.

A Two Part SONG.

S.

No, no, no, no, no, re-fistance, resistance is but vain; no, no, no,

No, no, no, no, no, re-fistance, resistance, resistance, is but vain; no, no,

No, no, no, re-fistance, resistance is but vain, vain, vain, vain, resistance is but

No, no, no, re-fistance, resistance is but vain, vain, vain, vain, resistance is but

vain; and on-ly adds new weight, and only adds new weight, and on-ly

vain; and on-ly adds new weight, and on-ly adds new weight, new

adds new weight to CUPID'S chain; no, no, no, no, no, no, no, no, no, no,

weight, new weight, to CUPID'S chain; no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no, resistance is but vain; no, no, no, resistance is but vain,

no, no, no, no, no, no, resistance is but vain; no, no, no, no, no, resistance is but vain.

A thousand thousand thousand thousand ways

A thousand thousand thousand thousand ways;

way. a thousand thousand thousand Arts the Tyrant the Tyrant the Tyrant the Tyrant

Thousand thousand thousand thousand way a thousand Arts the Tyrant the Tyrant the Tyrant the Tyrant

6

knows no Cap-tivate our Hearts; And sometimes

knows no Cap-tivate our Hearts; Sometimes he sighs he sighs employs

6 43 6 98 98 56

tryes the Universal Language of the Eyes

6 76 13 4*3 The fier - ce with fierce

The soft with tenderness decoys the soft with tender - ness de -

- nels he destroys 52 6 76 52 6 6 76

4*3

- decoys He kills the stron - - g he kills the stron - - g with

He kills the stron - - g he kills the stron - - g with

6

joy with joy he kills the strong with joy; the

joy with joy he kills the strong with joy; the weak with pain the

56 7 43 6 5 4*3 563

weak with pain the weak with pain No no no etc. :S:

weak with pain the weak with pain No no etc.

43 5 6 5 7 3 4*3 563

(23) End with the 1st Strain from :S: mark

LET Hector A-chil-les, and each brave Com-mander, let Hector A-chil-les, and

76 Let Hector A-chil-les, & each brave Com-

each brave Commander, with Cæsar and Pompey, with Cæsar and Pompey, and great, great

mander, and each brave Commander, ⁷⁶ with Cæsar and Pompey, with Cæsar and Pompey, & great

and great Alex-ander, all Nations and Kingdoms, all Nations and Kingdoms with Conquest

and great Alex-ander, all Nations and Kingdoms, all Nations and Kingdoms

sub-due, with Conquest, with Conquest sub-due, yet more then all this, more, more

with Conquest sub-due, with Conquest, with Conquest sub-due, yet more then all this, yet

more, yet more then all this, yet more then all this, bright Calia can do, For one single glance from her

more then all this, yet more then all this, more, more, bright Calia can do, For one single glance from her

conquering Eyes, will take em all Captive by way of Sur-prize, the Trophies & Crowns of their powerfull arms, and

conquering Eyes, will take em all Captive by way of Sur-prize, the Trophies & Crowns of their powerfull arms, and

(76) 109

 The score consists of three staves of music in common time, treble, bass, and alto clefs. The music is in 2/4 time. The lyrics are written below the notes, with some words underlined and others in italics. The vocal parts are labeled with 'umph' and 'in Chains & in Tri-' in the first section. The tempo is marked 'fa 565' and '454' in the second section. The lyrics are as follows:

 sacrificed all to Cælia's bright Charms in Chains and in Tri-
 umph in Chains & in Tri-

 sacrificed all to Cælia's bright Charms
 in Chains & in Tri-
 umph she carries them all and if she but frown then down then down they all fall down they fall down

 umph she carries them all and if she but frown then down then down they all fall down they fall down
 75 75 * fa 565 454

 fall down down they all fall in Chains and in Tri-

 all down they fall down they fall down then down they all fall in Chains & in Tri-

 umph she carries them all and if she but frown then down they all fall down they fall down they fall down

 umph she carries them all and if she but frown then down they all fall down fa 565 454

 fall down down they all fall down down down down down they all fall

 all down they fall down they all fall down they down they all fall down down down they all fall

He

Since Times are so bad, I must tell you sweet Heart I'm thinking to leave off my Plough and my Cart and to the fair City a

Gourney will go, to better my Fortune as other folk do, since some have from Dishes and course I eather Preeches, been

rais'd been rais'd to be Rulers and wallow'd in Riches, prithee come, from thy Wheel, prithee come, come, come,

She

come from thy Wheel, for if Gypsies don't lye, I shall, I shall be a Gouvernour too e'er I dye, Ah Collin, ah collin:

oli, by all thy late doings I find with sorrow and trouble, with sorrow and trouble the Pride of thy mind, our Sheep non a

random disorderly run, and now, and now Sunders Iacket goes every day on, Ah what dost thou, what dost thou, what dost thou

He

misi, Ah what dost thou, what dost thou, what dost thou Mean, To make my Shoes clean and foot it, and foot it to th' Court, to y

She

King and the Queen, where shewing my ports I preferment shall win, Eye, tis better, tis better, for us to

Plough and to Spin, for as to if Court when thou happen'st to try thou'l find nothing got there unless thou can't buy, for

Many the Devil, the Devil and all to be found, but no good ports minded, no, no, no, no good ports minded without the good
 Pound, Why then I'll take Arms, why then I'll take Arms I'll take Arms and follow, and follow All arms have Honour that
 now a days plaguely Charnes, And shloze a limb by a Shot or d Blon, and curse thy self after for leving, for leving, he Plym
 Suppose I turn Gonister, So Cheat and be Boing'd, Whnt thinkst of the Rond then the Highway to be Hung'd Nice Punning
 however yields profit for Life, I'll help some fine Lord to mothers fine Wise, That's dangerous too, amongst the town Cries
 for some of em will do the same thing by you, and then I to Cuckold ye may be drawn in, soith Collin tis better I
 sit here and Spin, soith Collin tis better I sit here and Spin, Will nothing prefer me what thinkst of the Law, Oh
 while you live Collin keep out of thoi Pan, I'll Cant and I'll Proy, Ah, theres naught got, Ah, theres
 naught got that way, theres no one minds now what those Black Cattle say, Let all our whole care be our
 Farming affair, To make our Corn grow, and our Apple Trees Bear,

Ambition, Ambitions a Trade, a trade to Contentment can show, so Ill to my Distaff,

Ambition Ambitions a trade no Contentment can show, and I to my Plough.

Contentment can show, no, no Contentment can show.

Contentment can show, no, no, no, no, no, no Contentment can Show.

Chorus

Let all our whole care be our Farming affair, to make our Corn grow, and our Apple Trees bear, Am —

Let all our whole care, be our Farming affair, to make our Corn grow, and our Apple Trees Bear.

bition, Ambition's a Trade, a Trade no Contentment can show, so I'll to my Distaff, Am

Ambition, Ambition's a Trode no Contentment can show,
and I to my Plough,

Contentment can show, no, no Contentment can Show.

36 Contentment can show, no, no, no, no, no, no, Contentment can. Show.

182
What a Sad Fate. A SONG Set by Mr. H: Purcell.

What a Sad, Sa-d fate is mine, is mine, is mine, what a Sad,
Sa-d fate is mine, my Love, my love, my love is my crime: my Love, my Love, my love is my crime
what a Sad, what a Sad, Sa-d fate is mine, or
why, why Shou'd She be why, why Shou'd she be more ea-sy, more ea-sy
more ea-sy ea-sy, and free to a ll than to me, to a
-- ll than to me, to a -- ll than to me, to a -- ll than to
me?
But if by dis-dain, but if by dis-dain she can less-en my Pain
all, 'tis all, all, I im-plore; to make me love less, to make me love less, or her
Self to love more; more, more, to make me love less, or her Self to love more.

(83)
A SONG Set by M^r Henry Purcell

Fl - Y swift ye Hours, fl - Y swift ye
 Hours, make hast make hast fly, make hast make hast fly, fl - y fly, fl - y fly, than
 la - zy Sun, make hast make hast make hast and drive the tedious Minutes on.
 the tedious Minutes on. 1 2 Bring back my Bel-vide-ra, my Bel-vide-ra
 to my sight, bring back my Bel-vide-ra, my Bel-vide-ra to my sight.
 my Bel-vide-ra then thy self more bright, make hast make hast make hast bring
 back my Bel-vide-ra, my Bel-vide-ra to my sight. swifter
 Time, my ea-ger Wi-shes mo-ve, swifter than Time, my ea-ger Wi-shes
 mo-ve, my ea-ger Wi-shes move, &
 scorn the beaten Paths, and scorn the beaten Paths of Vulgar love, & scorn the beaten

Paths, and scorn the beaten Pa - - - - - ths of Vulgar Love, and scorn the beaten pa - - - - -
 tri of Vul-gar Lo - - - - ve. Soft Peace is banish'd from my tor - - - - tur'd
 Breast, soft Peace, soft Peace is banish'd from my tor - - - - tur'd Breast. Love robs my Days of
 Ease, Love robs my Days of Ease, my Nights of Rest. Love robs my Days of Ease, Love
 robs my Days of Ease, my Nights, my Nigh - - - - ts of rest. Yet tho her cru - - - - el Scorn,
 provokes De - - - - - Spair, yet tho her cru - - - - el Scorn, her cru - - - - el Scorn provokes De - - - - - Spair, my
 Passion still is strong, my Passion still is stro - - - - ng, my Passion still is stro - - - - ng as
 she is Fair, Still must I Love, still bless the plea - - - - sing Pain still court
 my Ruine, still still court my Ruine and em - brace my Chain, still court my Ruine,
 still, still court my Ruine and em - brace my Chain.

for the
FLUTE

The musical score for the flute, page 85, features 12 staves of handwritten music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The subsequent staves use various clefs (bass, alto, tenor) and time signatures (3/4, 2/4, 4/4). The music includes many grace notes and slurs. The score is written on a light-colored, aged paper.

Tell me fair one, tell me faire one, tell me why, why so coming, why, why, why so coming, why so
 Tell me fair one, tell me faire one, tell me why, why, why, why so coming, why, why, why so
 coming, why so Shy, why so kind, so kind, so kind and why, and why so coy, tell me
 coming, why, why, why so Shy, why so kind, so kind, so kind & why so coy, and why so coy, tell me
 fair one, tell me fair one, tell me why you'l neither let me fig -
 fair one, tell me fair one, tell me why you'l neither let me fig -
 ht nor fly, tell me fair one, tell me fair one,
 ht nor fly, tell me fair one, tell me fair one,
 tell me why, you'l neither let me li -
 tell me why, you'l neither let me li - ve, you'l
 - ve, you'l neither let me li - ve, nor Dye.
 neither let me li - ve, nor Dye.

Two part Song by⁸⁸ M. H. Purcell.

19

Were I to Choose the Grea - test Bliss were I to Choose the Greatest Bliss t^ere in Love was
 Known twoud be the High - est of my Wish t'en - jo - y your Heart a - lone
 Known twoud be the High - est of my Wish t'en - jo - y your Heart a - lone
 Kings might Pos - sess their King - doms free and Crowns un - en - vy'd wear they shoud no
 Kings might Pos - sess their King - doms free and Crowns un - en - vy'd wear
 Ri - val have of me no no they shoud no Ri - val have of me might
 they shoud no Ri - val they shoud no Ri - val have of me no no no might
 I reign Monarch there they shoud no Ri - val have of me no no they shoud no
 I reign Monarch there they shoud no Ri - val have of me no no they shoud no Ri - val they
 Ri - val they shoud no Ri - val have of me might I reign Mo - narch there
 shoud no Ri - val ha - - - ve of me might I reign Mo - narch there.

A Song Sung in the Play call'd The Massacre in Paris.

Thy Genius lo. lo! from his sweet Bed of rest adorn'd with Jessiman and with Roses drest, Pow'r's Divine has

raifd to stop thy Fate, a true Repentance never never comes too late a true Repentance never never comes too

late: So soon as Born she made her self ashrowd the fleey Mantle of a weep-ing Cloud and swift as

thought her Ai-ry Journey took fwi- ft as thought her Ai-ry Journey took her

Hand: Heav'n's Azure Gate with trem- bling Struck. the Sars did with amaze-

ment on her look. the Stars did with a - maze - ment on her look did with amazement on her look. She

told thy Story in so sad a Tone She told thy Story in so fa - - d a Tone the An-gels start from

Blifs and ga - ve a Groan But Charles beware Oh! dally hot Oh! dally not be ware Oh!

dally not with Heav'n for af-ter this no Pardon no no no Pardon shall be giv'n Oh! dally not Ch. dally not

with Heav'n for af-ter this no no no Pardon shall be giv'n no no no Pardon shall be giv'n

Measure numbers: 2, 45, 6, 43, 7, 98, 43, 76, 6, 6#, 16, 6, 76, 63, 43, 6, 6#, 76, 66, 6, 43, 76.

A Dialogue in Oroonoko⁽⁹²⁾ Sung by the Boy and Girl

Set by M^r. H: Purcell.

He

Ce-le-me-ne, Pray tell me, pray, pray tell me Ce-le-me-ne, when those pritty.

pritty, pritty Eyes I See; when my Heart beats, beats, beats, beats in my

Breast; why, why it will not, it will not, why, why it will not let ₄₃ me rest? why this trem-

bling, why this trem ₄₆ bling too all o're? Pains I never, Pains I

never, never, never felt be-fore: and when thus I touch, when thus I touch your Hand,

She

why I wish, I wish, I wish I was a Man? How shou'd I know more than you yet would

be a Woman too. when you wash your self and play, I methinks cou'd look all day; Nay just

now, pay, just now, am pleas'd, am pleas'd so well, shou'd you, shou'd you Kiss me I won't tell.

shou'd you, shou'd you Kiss me I won't tell, no, no I won't tell, no, no I won't tell, no, no I won't

He

tell, shou'd you kiss me I won't tell. Tho' I cou'd do that all day, and de-sire no bet-ter

43* 31 play, Sure, sure in Love there's something more; which makes Mam-ma so bigg, so bigg be-
She

fore. Once by chance I heard it nam'd: don't ask what, don't ask what for I'm a-sham'd:

Stay but till you'r past Fif-teen, then you'll know, then, then you'll know what'tis I

mean, then you'll know, then, then you'll know what'tis I mean. How-e-ver, lose not Pre-sent

She
Bliss; but now we're a lone let's Kiss, but now we're a lone let's kiss, let's kiss. My Breast

He
do so heave, so heave, so heave. My Heart does so pant, pant, pant.

She
there's Something, something, something more we want, there's something, something, something more we want.

He
there's Something, something, something more we want, there's something, something, something more we want.

110 A three Part Song by M. H. PURCELL

62

For Folded Flocks, and Fruitful Plains, the Shepherds and Farmers

For Folded Flocks, and fruitful Plains, the Shehers and the Farmers gains, the

76

Fair Britain all all all all all all a ll y World out

gains, the Shepherds and the Farmes gains, fair Britain all all all all all a ll y World out

Shepherds and the Farmers gains fair Britin all all all all all a ll y World out

98 76 43#

vies Forfolded Flocks and fruitful Plains the Shepherds & Farmers gaines Fair Britain

vies Fair Britain all the World out

vies Fair Britain all the World out

all all all all the World out - vies and Pan as in Ar - ca - dia reigns and Pan as in Ar - ca - dia

vies all all all all the World out - vies and Pan as in Ar - ca - dia reigns and Pan as in Ar - ca - dia

vies all all all all the World out - vies and Pan as in Ar - ca - dia reigns and Pan as in Ar - ca - dia

43

reigns where pleasure mixt - with Profit lyes . Tho' Jason's Fleece was fam'd
reigns where pleasure mixt with Profit lyes Tho' Jason's Fleece was fam'd was fam'd of
reign's where pleasure mixt with Profit lyes Tho' Jason's Fleece was fam'd was fam'd of

5 # 6# 43# # 43#

old the British Wool the British Wool is growing growing Gold no Mines can more no no no
Old the British Wool the British Wool is growing growing Gold no no no no
Old the British Wool the British Wool is growing growing Gold no no no no no
6 75 # 43# #

no no no no no no no no Mines can more of Wealth sup - supply it keeps it
no no no no Mines can more no no no no Mines can more of Wealth sup - supply it keeps it
no no no no no no no no Mines can more can more of Wealth sup - supply it keeps it
no no no no no no no no

6/4

keeps the Peasant from the cold and takes and takes for Kings the Tyrian Die
keeps the Peasant from the cold and takes and takes for Kings the Tyrian Die
keeps the Peasant from the cold and takes and takes for Kings the Tyrian Die

2 6 4#

86 A Two Part Song ⁽¹⁹⁶⁾ Set by Mr. H: Purcell.

As soon as the Cha

os, as soon as the Cha

5 As soon as the Cha - - - - - os, as soon as the

— os, was made in to form, and the first, the fi —rst race of Men knew a

Chas - - os wa - - - - s made in to form, and the first, the first race of Men knew a

good, knew a good from a harm; they quickly did joyn, they quickly they quickly did joyn, in a

good, knew a good from a harm, they quickly did joyn, they quickly, they quickly did joyn, in a

knowledge di-vine that the World's chiefest Blessings were Women, and Wise Woman & wise Woman &

knowledge divine that the World's chiefest Blessings were Women and Wine. Women & wine. Women & wine.

Wine: that the World's chiefest Blessings were Women, and Wine:

Since When by et:

Wine: that the World's chiefest Blessings were Women and Wine: Since when but ample improving de-

ample in proving de lights since when by example in proving de light

lights since when begun ample since when begun ample in ere wing'd light

ts, improving delights, Wine governs our Days, Love and beauty our Nights. and drink, drink,

ts, improving delights, Wine governs our Days, Love and beauty our Nights. love on then,

drink and drink, drink, drink, Love on then, love on then, and drink, drink, drink,

love on then, and drink, drink, drink, and drink, drink, drink, Love on then, and

and drink, drink, drink, drink, drink, drink, Love on then & drink, 'tis a Folly to think of a

drink, drink, drink, drink, drink, drink, drink, drink, love on then & drink, 'tis a Folly to think of a

Mystery out of our reaches, be moral in thought, be moral in thought, to be mer - ry's no -

Mystery out of our reaches, be moral in thought, to be mer - ry's no -

fault, tho' an Elder the contra - ry Preaches, for never, never, my Friends, for never, never, never, never, my

fault, tho' an Elder the contra - ry Preaches, for never, never my Friends, for never, never, never, never, my

Friends, was an Age of more Vice, than when Knaves woud seem Pious, when knaves woud seem Pi - ous, & Fools woud seem Wise.

Friends, was an Age of more Vice, than when Knaves woud seem Pious, when knaves woud seem Pious, & Fools woud seem Wise.

A Dialogue in the Opera ⁽⁹⁸⁾ call'd the Fairy Queen Set by M^r.
Henry Purcell Sung by M^r Reading and (M^r Pate in womans habit)

He.

Now the Maids and the Men are making their Hay, we've left the dull.

fools, we've left the dull fools and are stolen a-way; then Mopsa no more be

Coy as before, but let's merrily, merrily, merrily, merrily play; and kiss, and

kiss, and kiss, and kiss, and kiss the sweet time a-way. Why how now sir clown, why

how now, what makes you so bold; I'd have ye, I'd have ye to know I'm not

made of that mold: I tell you again, again and again, Maids must never, must

never kiss no Men; no, no, no, no, no, no, no kissing at all, no, no, no, no,

no, no kissing at all; I'll not kiss till I kiss you for good and

She

she

Not kiss you at all. not kiss you at all, not at all;

not kiss you at all; why no, why no, not at all,

110

I'll not kiss till I kiss you for good and all. He

why no, no, no.

no.

no kissing at all; should you give me a

Score, 'twould not lessen your store, then bid me, bid me chearfully, chearfully kiss and take my

fill and take my fill my fill of the blis's; I'll not trust you so far I know you to well, should I

give you an Inch you'd soon you'd soon take an Ell; then Lord like you Rule & Laugh - - - then

Lord like you Rule and Laugh at the Fool; no, no, no, no, no, no, no

kissing at all no no no no no no kissing at all I'll not kiss till I kiss you for good and
 all so small a request you must not you cannot you shall not deny nor will I admit of a
 nother a nother re=ply you must not you shall not deny you must not y cannot y shall not de
 Chorus She
 Chorus Nay what do you mean nay what do if mean O fie fie fie fie O
 = ny you must not y shall not de ny you must not y shall not deny y must not de
 fie fie fie fie nay what do you mean nay Pish nay Pish nay Pish nay what do you
 ny you must not if shall not deny you must not you cannot you shall not you must not y cannot you
 what do you mean O fie fie fie fie O fie fie fie fie fie fie fie fie fie
 shall not de ny you must not deny you must not you shall not y cannot you
 sie fie fie o fie fie fie fie fie fie fie fie
 Shall not deny you must not you cannot you shall not de ny

The Mad Dialogue Sung by M^r. Leveridge and M^r. Lynsey Sett by M^r. Purcell.

He

Behold, behold the Man that with Gigan tick Might dares, dares, dares Combat

Heavn again sto rm, Joves bright Palace put the Gods to flig ht,

Chaos renew and make perpe tual Night, Come on, come on, come

on come on ye Fighting Fighting fools, come on, come on, come on, come on ye Fighting Fighting fools, that

petty, petty Jars maintain, that petty, petty Jars maintain, I've all, all the Wars of Europe, all the

Wars of Europe in my Brain, I've all, all, all the Wars of Europe in my Brain,

She Who's he that talks of War, when charming, charming Beau-ty comes in, who's sweet, sweet,

sweet Face di-vinely fair, e-ter-nal plea-sure, e-ter-nal plea-sure,

sure, e-ter-nal plea-sure, e-ter-nal plea-sure, comes, when I ap-

-pear, the Martial, Martial God a Conquer'd Victim lies, obeys each glance, each anfull nod, and dreads the

Light ... ring of my killing Eyes, more, more than the fiercest, the fiercest, the fiercest than ...

He

... der in the Skies, Ha, ha, now, now, now, now we mount up high, now, now

we mount up high, the Sun's bright God and I, Charge, Charge, Charge on the Azure, Charge on the

Azur dawns of ample Sky, See, how thimmortal

spirits ru ... See, see, see, see, see, see, see, how thimmortal spirits ru ...

... pur - sue, pursue, pursue, pursue, pursue, pursue, pursue, pursue, pursue, Drive em o're the

burning Zone, drive em o're the burning Zone from thence come row ling down, come

row ling down, and search the Globe below with all the gulphy Main, to find my lost, my

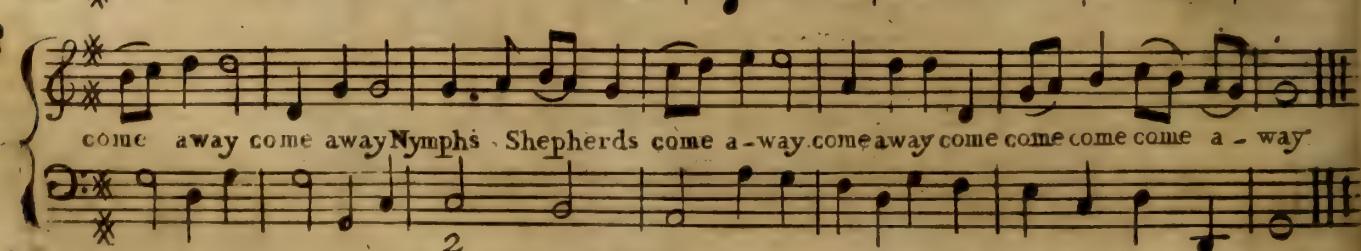
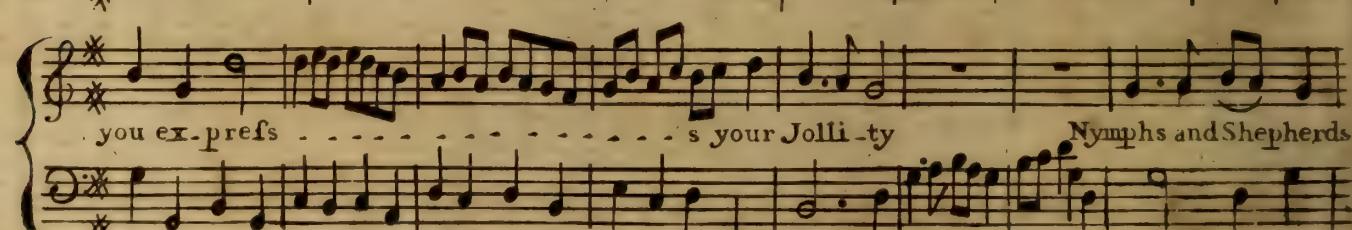
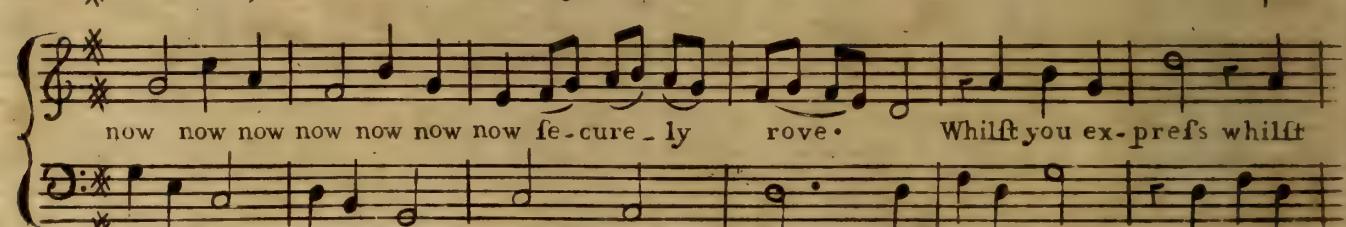
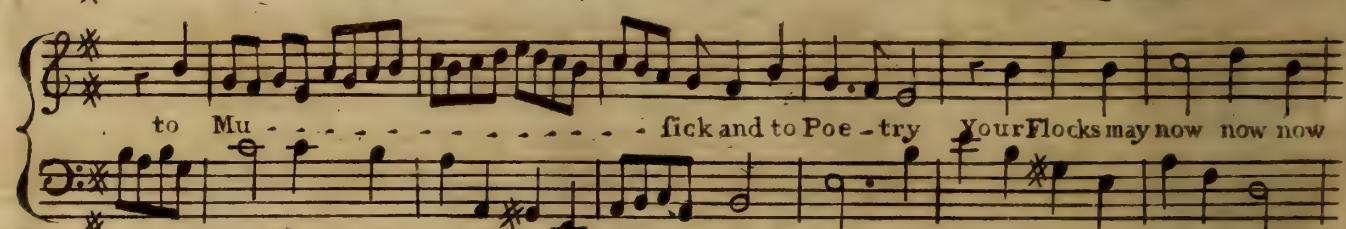
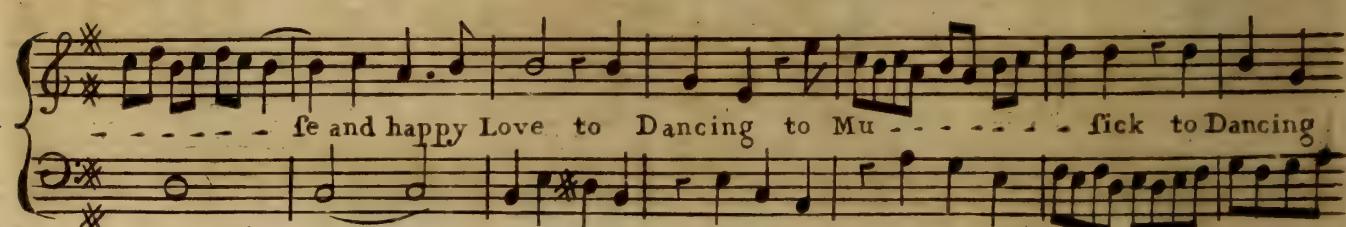
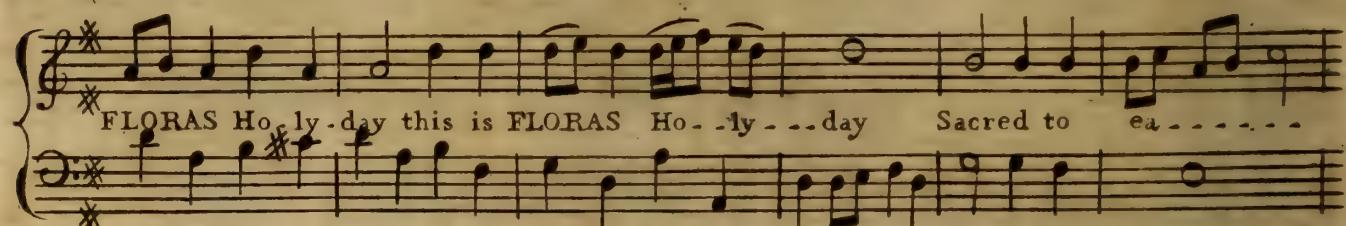
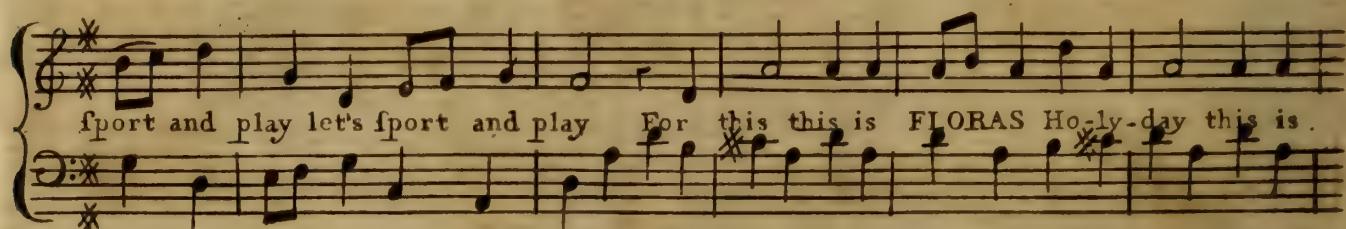
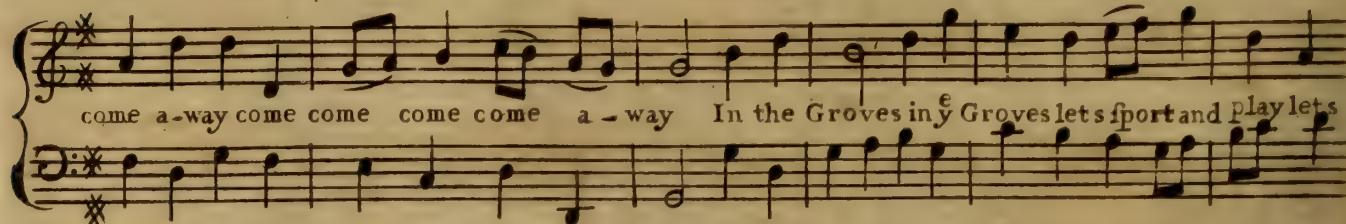
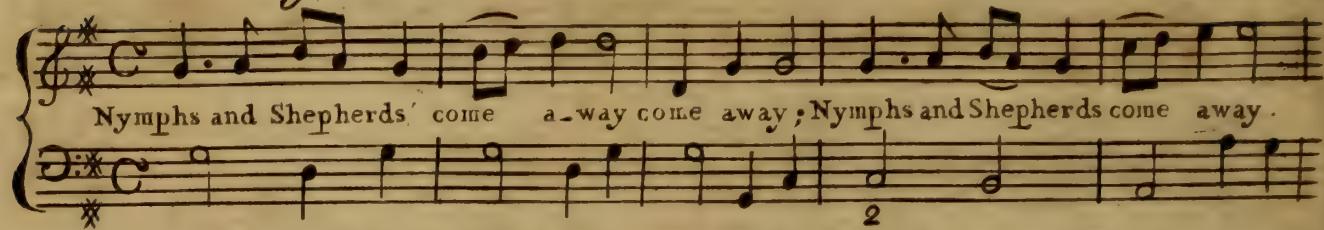
She

wan ... dring sense, my wan dring Sense a - gain, By this dis

... joyned matter that crowds thy Pe-ricranium, I nicely have found, that thy Brain is not sound, and

burns then once at Phaestos fall,
 where where are now where are now where are now those Flow-ry Groves where Zephirs fragrant winds did play
 ah where are now where are now where are now those Flow-ry Groves where Zephirs fragrant winds did play where
 gaured by a troop of Lovesthe fair the fair Lucinda sleeping lay, there Sung the Nightingall and Lark around us all was
 sweet and gay we ne'regrew sad till it grew dark nor nothing fear'd but Shortning day. I glow I glow I glow but
 tis with hate, Why must I burn, why must I burn, why, why must I burn for this ingrate, why, why must I burn for this ingrate,
 Cool, cool it then, cool it then and rule since nothing nothing will prevaile, when a woman Love pretendtis but
 till she gains her ends and for better and for worse is for marrow of the purse where she Gilts you ore and ore proves a Slattern
 or a Whore this hour will tieze will tieze and vex will tieze will tieze & vex and will Cuckold you the next, they were all contriv'd in
 Spight to torment us not delight but to Scold to Scold to Scratch and bite and not one of them proves right but all all are witches
 by this light, And Jobe fairly bid em and the world good night good night good night good night good night good night.

106
A Single song in the Libertine



114 A DIALOGUE between THYRSIS & IRIS

Fair IRIS and her Swain were in a shady Bow'r where THYRSIS long in vain had sought the

hap - py hour at length his hand advancing up - on her Snowy Breast he said O kifs me longer and

long - er yet and lon - ger if you will make me blest An easy yeilding Maid by

65 trusting is undone our Sex is oft betray'd by grant - ing Love too soon if y^u desire to gain me yoursuff'ring to redres prepare to love me longer and lon - ger yet and lon - ger before y^uThyrsis
shall posses The little care you show of all my sorrows past makes Death appear too slow and Life too

long to last Fair IRIS kifs me kindly in pity of my Fate and kindly still and kindly still before

Irw
it be too late You fondly court your Blis and no advances make tis not for Maids to give but

'tis for Men to take So you may kifs me kindly and kindly still and kindly and I will not re-bell but

do non kiss and tell but do not kiss and tell no never kiss and tell And may I kiss you

Yes you may kiss me kindly and kindly still and kindly still and kindly and I will not rebell Yes kindly and kindly still and kindly and will y u not re-bell And may I kiss and

you may kiss me kindly still and kindly still and I will not rebell but do not kiss and tell but do not kiss and kindly and kindly still and kindly still y will not re - bell No no no no

tell no I'll never never no no I'll never kiss and tell no no I'll never kiss and tell no no

never no never never never no never kiss and tell. Thus at the height we Love and live and never never never I'll never never never kiss and tell. Thus at the height we Love and live and

fear not fear not to be Poor We give and we give we give and we give we give and we fear not fear not to be Poor We give and we give we give and we give and

give till we can give no more But what to day will take away to morrow to morrow will re-store give till we can give no more But what to day will take away to morrow to morrow will re-store

112 A two part song¹⁰⁹ by M^r H: Purcell.

Go tell AMN - TO gen - - tle Swain go tell A - MYNTO gen - - tle Swain I woudnot
 Go tell A MYNTO gen - - tle Swain go tell AMYNTO gen - -

#2

Dye. Go tell A - MYNTO gen - - tle Swain I woudnot dye nor
 tle Swain I woud not dye I woud not dye nor dare nor
 5
 dare com - plain. thy Tune - ful Voice with Numbers joyn thy Voice will more pre -
 dare complain; thy Tune - ful Voice with Numbers joyn thy Voice will more pre -

vail than mine for Souls opprest and dumb with Grief for Souls opprest and dumb with
 vail than mine. for Souls op - pre st and dumb with Grief the Gods or

Grief the Gods ordain this kind Re - lief that Musick shoud in sounds con - vey what
 daid the Gods ordain'd this kind Re - lief that Musick shoud in sound - s con -
 dy - ing Lovers dare not say what dy - ing Lovers dying Lovers dare not say
 -- vey what dy - ing Lovers what dy - ing Lovers dying dying Lovers dare not say

A Sigh or Tear per haps shel give a Sigh or Tear perhaps shel give but Love on
 But Love on Pity cannot live a Sigh or Tear per haps shel give but Love on Pity cannot
 Pity cannot live a Sigh or Tear per haps shel give but Love on Pity cannot
 give a Sigh or Tear per haps shel give but Love on Pity cannot live but Love on
 live Love on Pity cannot live; tell her ^tHearts for Harts were made and Love with
 Pity can - not cannot live; tell her ^tHearts for Harts were made and Love with Love
 Love is only Paid; tell her my Pains so fast increase that soon that
 is on - lv only Paid. tell her my Pains so fast my Pains so
 in it will be past it will be past redress for ^tworthy speechless lies for the wretch that
 fast increase ^tsoon it will be past redress, for the wretch ^tspeechless lies
 speechless lies attends but Death attends but Death to close to Eyes.
 For the wretch ^tspeechless lies attends but Death to close to close his Eyes
 6

A two part SONG between Cupid & Bacchus in Timon of Athens
Set by M^r Henry Purcell ⁸⁵

Come let us agree, come let us agree, come let us agree, come, come, come, come, come, come,

Come let us agree, come let us agree, come let us agree, come, come, come, come, come,

come, come, come let us agree; come, come, come, come, come, come let us agree;

come, come, come let us agree; come, come, come, come, come, come let us agree;

There are pleasures divine, there are pleasures divine, in Love and in

There are pleasures divine, in Wine and in Love, in

Wine, in Love and in Wine, there are pleasures divine, in Wine and in Love, in

Wine, & in Love, there are pleasures divine, in Wine and in Love, in

Love and in Wine, in Wine and in Love, in Love and in Wine,

Love and in Wine, in Wine and in Love, in Love and in Wine,

112

A SONG with a TRUMPET. Set by Mr. Hen. Purcell.

The Trumpet Sounds the first Strain before the Song begins

GENIUS of England, from thy pleasant Bow'r of bliss ari - se and spre -

ad thy Sacred Wings. Guard, guard from Foes ^{the} British State, Thou, on whose Smile does

wait, th' uncertain hap - py Fate of Monarchs and Kings.

Then follow brave Boys, then follow brave Boys to the Wars, follow, follow, follow,

follow, follow, follow, follow, follow, follow brave Boys to the Wa -

rs, the Laurel you know is the Prize, ^{sym.}

the Laurel you know is the Prize, ^{sym.} who brings home ^{the} noblest, ^{the} no - blest, ^{the}

Sound Fame, A SONG in Dioclesian ¹⁷¹⁴ Set by M^r Henry Purcell
within the Compass of the Flute.

Sound - Fame thy Brazen Trumpet Sound, Sound - - - - -

Sound, - - - Sound, - - - thy Brazen Trumpet Sound.

Stand, Stand in the centre stand, in the centre of the Universe. and call and

call - - ye lift'ring World a-round, While we in joy - - -

full Notes rehearse, in artfull Numbers

in artfull Numbers and well cho - - - sen verse Great Dioclesian.

Great - - - Di - o - clesians Glory.

Great Dioclesian, Great - - - - - Di - o - clesians Glory.

Great - - - Di - o - cle - sian Glory.

A DIALOUGE between Mr Cooke and Mrs Hudgson; Set by Mr H Purcell. ⁽¹¹⁷⁾

My Dearest, My Dearest I
My Fairest, My Fairest
Languish, I Languish I Languish, I
I Languish, I Languish, I
Languish, I Languish for you;
Languish, I Languish for you;
Thy Kindness has won me, I
Thy Charms has undone me, I nere, nere, I
nere, nere, no nere shall be Free,
nere, nere, no nere shall be Free, I faint with the Pleasure, I feign woud re-
ah why are Loves Rapturs, so short and so Sweet, thus pressing,
and
repeat,

but a lass shoud you Change,
no never my Dear,

ah tell me not so,

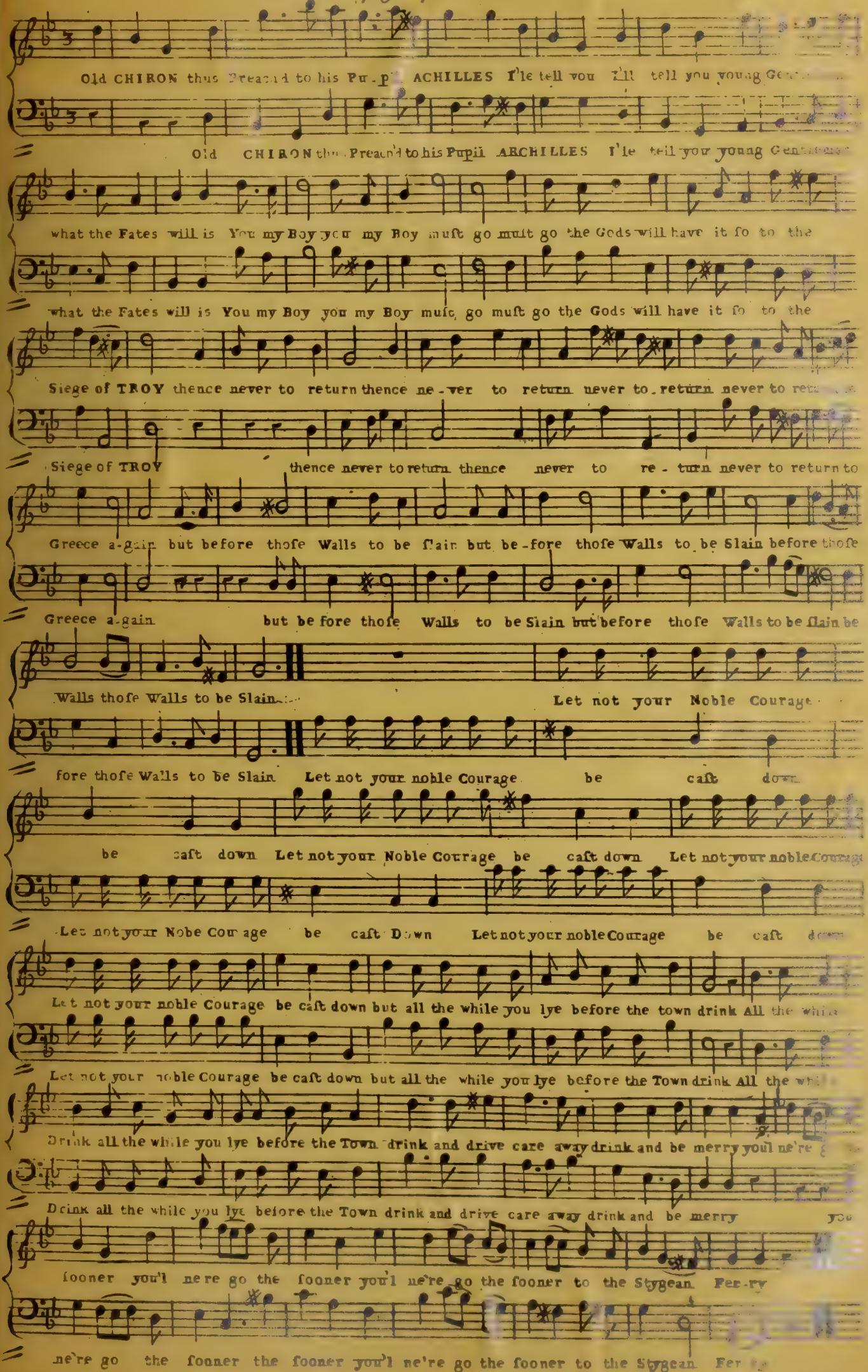
never my Fairest, no, no, no, no, no, no my

Fairest no, no, no, no, no, no, no, no, no, my

Dearest, no, no, no, no, no, my Dearest, no, no.

Fairest, no, no, ~~no~~ no, no, no my Fairest, no, no.

A Two part Song⁽¹¹⁹⁾ set by M^r Henry Purcell
Within Compass of the Flute



Old CHIRON thus Preach'd to his Pup. ACHILLES I'll tell you I'll tell you young Gen...
Old CHIRON thus Preach'd to his Pup. ACHILLES I'll tell you young Centaur...
what the Fates will is You my Boy you my Boy must go must go the Gods will have it so to the
what the Fates will is You my Boy you my Boy must go must go the Gods will have it so to the
Siege of TROY thence never to return thence never to return never to return never to return to
Siege of TROY thence never to return thence never to return never to return never to return to
Greece a-gain but before those Walls to be slain but be-fore those Walls to be Slain before those
Greece a-gain but be fore those Walls to be Slain but before those Walls to be slain be
Walls those Walls to be Slain... Let not your Noble Courage
fore those Walls to be Slain Let not your noble Courage be cast down
be cast down Let not your Noble Courage be cast down Let not your noble Courage
be cast down Let not your Noble Courage be cast down but all the while you lie before the town drink All the while
Let not your noble Courage be cast down but all the while you lie before the Town drink All the while
drink all the while you lie before the Town drink and drive care away drink and be merry you're soon...
Drink all the while you lie before the Town drink and drive care away drink and be merry you're soon...
sooner you'll ne're go the sooner you'll ne're go the sooner to the Stygian Fer...
ne're go the sooner the sooner you'll ne're go the sooner to the Stygian Fer...

The Blind Beggars Song, Compos'd for 3 Voices by the late famous
Henry Purcell, found among some of his old Manuscripts and
never before published

A Poor, Blind Woman, that has no sight at all; I pray, pity the
A Poor, Blind Woman, that has no sight at all; I pray, pity the
A Poor, Blind Woman, that has no sight at all; I pray, pity the
Blind, a Poor Blind Woman.
Blind, a Poor Blind Woman.
Blind, a Poor Blind Woman.

(The Drunkards Resolution) A 3 Voc: Catch

Say what you please, and think what you will; He that's a Sot will con-
-tinue so, still; He that's a Sot, a Sot, a Sot, He that's a Sot,
will continue so, still. If Riches he has he's censur'd by none; but if
Poor, he's condemn'd, by ev'ry one. If Poor, he's condemn'd, condemn'd,
condemn'd, if Poor, he's condemn'd, by ev'ry one. A Pox of ill
Nature we're made of one Clay: why should not we moisten, as well as
they? why should not we moisten, not moisten, not moisten, why should we
not moisten, as well as they?

A TABLE OF THE SONGS

Note: That such Songs as are thus marked +
are the New ADDITIONS.

<p>A.</p> <p>A H! How Sweet it is to Love Ab! Me to many Deaths Ah! Belinda I am prest with Torment And in each Track of Glory As soon as the Chaos + And now the Renown'd Nassaw</p> <p>B.</p> <p>+ Britains strike home Bacchus is a Pow'r Divine <i>base song</i> 100155 Blow Boreas Blow Bebold the Man that with Gigantick Might</p> <p>C.</p> <p>Celia has a Thousand Charms + Charon the Peaceful Shade Invites Cinthia Frowns when e're I Woe her Celebrate this Festival Come let us leave the Town Celemene pray tell me + Corinna is Divinely Fair</p> <p>D.</p> <p>Dear, Dear, Pritty, Pritty Youtb, Dulcibella when e're I sue for a Kiss</p> <p>F.</p> <p>For Love ev'ry Creature is form'd Fairest Isle of Isles Excelling From Rosie Bow'rs where Sheep's the God of Love Fair Cloe my Breast so Alarms From Silent Shades and Elizium Groves Fly Swift ye Hours For Folded Flocks</p> <p>G.</p> <p>+ Go tell Amintor Gentle Swain + Great Love I know the now</p> <p>H.</p> <p>Hark my Doridear, Hark we're call'd Here the Deities approve + High on a Throne + Happy Realm beyond Expressing + Hither this way, this way bend</p> <p>I.</p> <p>If Musick be the Food of Love I look'd and saw within the Book of Fate I see she fly's me + I Sigh'd and own'd my Love</p> <p>Misery</p> <p>In vain 'gainst Love I strove I'll sail upon the Dog Star I attempt from Love's Sickness to fly + I call you all to Wooden's Hall + In all our Cinthia's Shining Sphears + In these Delightful Pleasant Groves</p> <p>L.</p> <p>Leave these useles Arts in Loving Love thou art best of Humane Joys Lucinda is Bewitching Fair Lovely Albina's come a shore Lost is my Quiet for ever Let Hector, Achilles and each brave Commander Love Arms himself in Celia's Eyes Let Caesar and Urania Live</p>	<p>Page</p> <p>✓3 160 170 184 ✓207 266</p> <p>76</p> <p>✓216</p> <p>✓1 ✓39 ✓51 ✓59 ✓84 191 232</p> <p>✓55 177</p> <p>✓27 ✓57 ✓63 97 ✓101 ✓162 ✓195</p> <p>✓263 281</p> <p>✓113 206 227 258 283</p> <p>✓6 ✓8 ✓10</p> <p>49</p> <p>✓68 ✓96 211 231 238 244</p> <p>✓15 ✓17 62 ✓82 ✓86</p> <p>124</p> <p>127 189</p>	<p>Love thou can'st hear Let the dreadful Engines of Eternal Will + Let Sullen Discord smile</p> <p>N.</p> <p>No, Resistance is but vain Nestor who did to thrice Men's Age attain Now the Maids and the Men are making of Hay + Nymphs and Shepherds come away</p> <p>O.</p> <p>Oh! Lead me to some peaceful Gloom O, O let me Weep</p> <p>R.</p> <p>+ Return fond Muse</p> <p>S.</p> <p>Seek not to know what must not be Reveald Sweeter than Roses + Since the Toils and the Hazards of War Sing all ye Muses Sound a Parley ye Fair and Surrender Since Times are so bad Strike the Viol touch the Lute See, see where Repenting Celia lies Since from my Dear Astrea's Sight See how the fading Glories of the Tear + Shepherd leave Decoying + Sound the Trumpet till around + Sound Trumpet Sound, beat ev'ry Drum</p> <p>T.</p> <p>The Cares of Lovers <i>single trouble song</i> Two Daughters of this aged Stream are we Tho' my Mistres be Fair yet froward she's too Tell me wby my Charming Fair + To Arms, your Ensigns straight Display There ne're was so wretched a Lover as I This Poet Sings the Trojan Wars Thy Genius lo from his Sweet Bed of Rest + The Fife and all the Harmony of War 'Tis Natures Voice + Turn then thine Eyes + Thou Tum'st this World below + The Airy Violin and Lofty Viol + Thou Doating Fool forbear + They did no Storms + The Sparrow and the Gentle Dove</p> <p>W.</p> <p>Whilst I with Grief did on you look When Teucer from his Father fled + Why then will Mortals dare to urge a Fate When first I saw the Bright Aurelia's Eyes When Myra Sings What a sad Fate Were I to chuse the greatest Bliss + While Bolts and Bars my Day Controll + While for a Righteous Cause be Arms + With him be brings the Partner of his Throne + What bo! Thou Genius of this Isle + What Power art thou</p> <p>Y.</p> <p>You twice Ten Hundred Deities You say 'tis Love creates the Pain</p>	<p>Page 198</p> <p>222 189</p> <p>✓120 186 ✓212 234</p> <p>✓58 171</p> <p>250</p> <p>✓34 ✓60 77 <i>Music</i> ✓106 ✓130 ✓138 ✓145 176 180 204 236 254 272</p> <p>✓12 X</p> <p>✓13 ✓20 ✓40 ✓74 ✓88 ✓93 ✓104 148 158 202 256 260 280 277 ✓211</p> <p>✓4 ✓23 ✓38 ✓53 ✓71 ✓146 ✓182 242 246 274 275 277</p> <p>✓29 ✓45</p>
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